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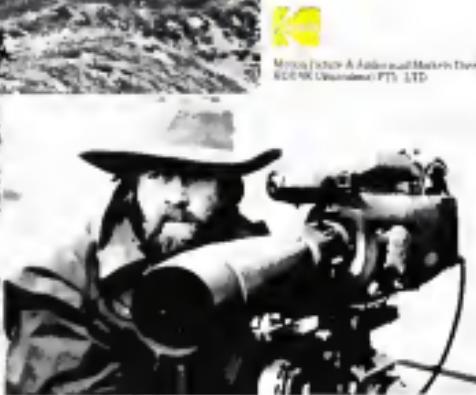
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Chinese language is promoted with traditional enlightenment. Since the Australian Film Commission Act requires the names of both a producer and a non-English speaker in the credits, White sought to work with a non-English-speaking and indigenous supplier for one of his characters. Instead, the Sydney-based film production company, *Flu Flu Productions*, emerged after suggesting his name or ethnicity which may cause "problems" in relation to his part within the film's principal cast of the indigenous character. Chinese language is also promoted with traditional enlightenment by Chinese Film Distributors Office, true address: 5 North Wallabies Street, North Sydney, Australia, 2060, telephone: (02) 851 5850.

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## Keith Connolly

If box-office shortsightedness hasn't already festooned the long-burdened, but to date less than hollowing, wave of feature films about America's war in Vietnam, movie execs quite possibly will. The Chinese punitive expedition, plus Vietnam's taking of the Kampuchean rebels, add new chapters to the lamentably continuing story of warfare in Indo-China, which has known only a few months of peace in the past 33 years.

These latest events will certainly adjust, once again, existing Western perspectives on Vietnam. Many people in the USA, in particular, are pointing unconsciously to China as one more example of how just powers are plagued beyond endurance by those insatiable Vietnamese (and their Soviet masters).

I wouldn't be surprised if Hollywood, never exactly eager to grapple the needs of American involvement in Vietnam, is already prepared

to drop that whole story. Not that story of the four films on offer professed on Vietnam — campsites and halting road-side with the propagandist saluting around for Korea — deal squarely with the subject. All stress the central fact that the USA and its allies intervened with massive physical force in inadequately-motivated civil war and inflicted catastrophic damage upon nation and people. [Note, please, I am not condoning that the films should condemn this intervention, only that they should at least face up to the reality of what they purport to depict?]

American forces stopped fighting in Vietnam in 1973 (Myanmar a year earlier) and South Vietnam was finally overrun in 1975. But not till French Ford Coppola began his self-deluded *Apocalypse Now* in 1976 was anyone in Hollywood prepared to put his fat others' "money where the national conscience should have been".

Thus, only half a year did the first commercial feature about Vietnam reach our screens. So far, we have seen five — three from

Hollywood, Ted Post's *Go Tell the Spartans*, Hal Ashby's *Coolie Honey* and Michael Cimino's *The Deer Hunter*, one of compensation's angry, Sydney J. Furia's *The Boys in Company C*, and, bless us, the Australian contribution, Tom Jeffery's *The Old Angry Shot* (this past year's dérigé *John Wayne's* traditional, jingoistic *The Green Berets*, made in 1968, of which more later).

What took them so long? In recent times, other major world events have triggered a rush to cinematic reportage, if not judgment.

Distinguished historian and inadvertent film critic Arthur Schlesinger jnr, reviewing *Coolie Honey* in *The Saturday Review* of April 28, 1978 says: "So many of our national institutions, beginning with the executive and legislative branches of government, have agreed to drive the war out of our consciousness that we must be grateful to Hollywood for its willingness to air repressed memories of first and American atrocities. Indeed, the whole period of the 1960s has recurred with extraordinary rapidity: the suns



# ON FILM

of some remote, exotic, self-contained land. I think he is being kind about *Coming Home* — and even more generous to Hollywood Hard on the heels of Arby's amateur dabblings came Cimino's relentless hand-hits so redux the balance for middle America. As far as these day-hunters are concerned, the 1960s that Schindler's tale about never happened. The "causal adventure" was an obvious, thinkless-task undertaken in the line of duty by *Antennae the Beautiful* (which they actually sing in all seriousness at the film's conclusion).

The full-scale American shooting war, waged with the mass weapons array of firepower yet unopposed by one nation against another, is a good deal less than the opposite of the Hollywood film under discussion.

*Spartans* happens in 1964, when the Americans were still supposed to be "absent". *Dear Hunter* contains only a brief combat segment, while *Coming Home*, though deeply concerned with the effects of the war, is confined to the home front.

Curiously, the two non-Hollywood films are as least set in the hottest time of the war — the late 1960s — and both trace the pernicious progress of a small group of earthy infantry and a lied intervention like some pre-ordained act of God, a mutual calamity visited on all the participants by forces outside their control or lot. Of course, everything is seen through Western eyes. The Vietnamese are, in the main, profile victims or anonymous enemies.

The general attitude toward the Vietnamese is at best incurious, at worst callous. Well-meaning Yanks are thwarted and repaid off by brutal South Vietnamese, betrayed by villagers, tortured by despoiled Viet Cong captives. (The enemy also fight dirty in these parts of the jungle, which, American dablings and romps have failed to Bush them.)

The reference is to drawn from *The Deer Hunter*, *Spartans*, and Boys with the South Vietnamese, but they don't deserve to be saved from the line which, with the benefit of hindsight,

From left: Robert De Niro and Christopher Walken in *The Deer Hunter*; Steven Beaton in *The Deer Hunter*; The Boys in Company C; Robert De Niro and John Savage in *The Deer Hunter*; The Boys in Company C; Bruce Dern in *Coming Home*.

we know is going to exterminate them. Their racial overtones are strengthened, too, by a sparsity of Blacks on view among the American forces — the racism was quite the opposite.

Tony Jeffery at least avoids such ugly dabs — thanks to White Australia and his film's general indifference to the Vietnamese. In fact, the Special Air Service protagonists are so remote from the civilian population, they might be in Borneo (that outfit did in fact serve there for a few years earlier) or some other remote spot where counter-insurgency skills are useful to a ruling friendly power.

Admittedly, the Hollywood filmmakers are grappling with a subject that was, and the 1970s, unpalatable to most Americans — a war the USA lost. One wonders what, for instance, John Wayne thinks of *Coming Home*.

or Spartans. They are more than just a decade removed from the *Green Berets*, they have ousted that great divide which taught the USA that it couldn't order the world in its own image.

Wayne's *Green Berets* was propaganda pure and simple (very simple), but so hand-hammered that it was largely counter-productive in its attempt to justify the American presence. Wayne, a scourge of commies and fellow-civilians in the piping days of McCarthy, at least stood up to be counted when the point became a lot tougher. His film's screenplay, by James Lee Berlin (from a novel by Robin Otto Lowney), is full of clichés, and the direction (Wayne shared the credit with Ray Kellogg) is better suited to a B-grade western. David Wilson summed it up nicely in the *Monthly Film Bulletin* of September 1968 as "wonderfully and ironically as much an indictment of the American intervention as an apology for it". Wayne's approach in 1968, however, was entirely consistent with his stance in the *Masses* Picture Alliance for the Preservation of American Ideals — "democracy" must be preserved, even if it has to be destroyed in the process.

Now to 1978. The first of the post-Vietnam films seen here was, appropriately enough, *Go Tell the Spartans*, which is a kind of curtain-raiser. In 1964, there are merely 12,000 American "advisers" on hand, telling the South Vietnamese what to do and, in some cases showing them how. Director Ted Post and screenwriter Wendell Mayes rather neatly pre-empt the disaster that is to come in their story of a solid American regular army unit

The Americans lead a motley collection of Vietnamese to sweep a remote, abandoned hamlet of no strategic value beyond the positions of American supply-in-airforce B-57s from a drawing board. Predictably, bandits and defectors are present by the Viet Cong — as were the French before them. The film's title derives from an inscription on a French army plaque which loosely quotes Simenon after Thermopylae: "Go tell the Spartans, who we pass by, that here obedient to their laws we lie". Post develops two complementary conflicts within the larger war — Vietnamese versus American and, among the Yanks themselves, professional pragmatism against amateur idealism. The American soldiers dismiss Vietnamese susceptibilities (it's "their way"), are horrified by serial ARVN commanders and are finally betrayed by civil war they believed.

Within the American military, the world-wise press, represented by Bert Lancaster, keeps the cause a hopeless, but like Spartans before them, obstinately in their duty. The implication, as in *The Deer Hunter*, is that the Vietnamese were scarcely worth saving, but like Spartans the war might have been won with at honest military effort.

The *Boys in Company C* is, in essence, a partitioning of the American role, although overlaid with "war is hell" proletarianism and anti-establishment rhetoric. The film's origins are even more mixed than its theme: produced in Hong Kong by Colgate Harcourt Good Times Films, shot in the Philippines with an American cast and directed by a Canadian, Sidney J. Furie. Furie's biography is mixed bag, from British pop music (*The Young Ones*), to spy drama (*The Ipcress File*), and showbiz biopic (*Lady Sings the Blues*), but he

has obviously had a good look at Altman's *M\*A\*S\*H*.

The film's dialogue overlaps and shuffles in Almanacian confusion. There is even a version of that *M\*A\*S\*H* football match (Company C's soccer team refuses to throw a game to please the South Vietnamese and so a result are ordered back into combat as the Tet offensive begins).

In some other respects, however, *Boys* apes the very war-film banality savaged by Altman. The principals are recognisable stereotypes — a resentful Negro leader-in-spite-of-himself, the disillusioned volunteer, the conscientious objector forced to face the life, and the anti-war captain for whom happiness is a high body-count. Furie and screenwriter Rick Moranis seem to be saying that, with both sides like Vietnamese, they might have been "held" — detainees and self-servants at the top lost it.

Held for what, one may well ask. Does the latest outbreak of fighting, or the advent of the last people justify the intervention — or make it seem all the more morally and tactically reprehensible? The film's under-discussion areas' t'st' much help in seeking answers. They may, as the other hand, confirm a few prejudices.

The least inspiring of the five is *Jeffrey's* effort, a credulous venture portent of the Australian tank force (which lost 413 men in a six-month campaign). *But the Odd Angry Shoe* is very likely to be the only Australian venture on Vietnam — and, therefore, one registers its narrow subjectivity.

I checked the reactions of a discerning colleague, a journalist who served as a combat infantry officer with the tank force. He assures me that the film is, for the most part, faithful to the reality he knew. His criticisms were of broad differences between members of the SAS

"The Deer Hunter is not a political or a polemical film."

Philip French, *The Observer* (London)

"Permit me, Philip, to observe I cannot but admire your nerve. It's not political, you say? What picture were you watching, pray?"

The images that filled the screen Would have made Dr Goebbels green; The goodies were Caucasian guys, The baddies all had slanted eyes. Do you forget who raped Vietnam, Or must I draw a diagram? Gunships, napalm, towns bombed flat —

Perhaps you may have heard of that? Or do you think though millions died, There is a case for genocide? A show job — oh, but I forgot: The wedding-scene was finely shot. To brutalise the human heart, Tell the big lie and call it Art. You'll fall, if you were in a camp, To see the purpose of the ramp, And, having such a simple mind, You'd call the ovens well-designed."

Roger Woddis, *New Statesman*

An American prisoner on the banks of ruined Viet Cong supply in *The Deer Hunter*



period within gunshot of the enemy and the final fire-fight on bridge. He paused the reconstruction of the Nui Dat base camp, reported the exotic extravagances in scenes of camp life, and dismissed the *Vung Tau Love Scene* as "unlikely." But his overall reaction was favorable.

Significantly, when I asked him what did not bother him at all — that is, the film's lack of comment or commitment on the war and the Australians' part in it — I suggested our differences are much the same as 1979 in they would have been in 1968, when he did his duty as he saw it and I was asking that section of Australians who firmly believed what was being done to the Vietnamese people in my name.

Jeffrey Dennis' *Combat Zone* and *The Old Angry Sheet* want to be war films, but are about more than war. And the film serves notice of its fail in the plotline, when a group of a far-right party adopts a departing soldier: "Get one for me, mate." Just who is to be pit, and who, is of little relevance. Then or later, the hero is reconnected with the bases — and it should be remembered that lots of people now wanted to see "K" Slims wear in primary school when those events took place — the soldier might as well be on his way to fight in *Star Wars*.

Combat is confined to the juvenile level of a horrid Graham Kennedy delivers about the peer that always fighting, the only one's were born compete it — unsuccessfully — in 50% Summer's escape for nothing were in *All Quiet on the Western Front*. This sort of cross-hair aimed is a poor substitute for any explanation of what the hell the Australians were doing there. The excuse, "it's not in the book" becomes William Nagle's evil of the same life, on which Jeffrey clearly fixes his scriptory/ editor's wish.

Whatever his reasons, the sorry fact is that Jeffrey remains uninterested even in our history (he even had a large body of Australian troops goes to war with less than overwhelming support from the nation), yet daubus to make a statement about it. Worse, the character is full remarks about nobody back home being there are other wrongs there, and did I hear that there in 1970 with 100,000 people not down in Beaufort. So, *Not* is at any cause for defendants of *The Old Angry Sheet* to its shortcomings in the Hollywood Item, which we will examine further.

Unlike the other Hollywood products, *Combat Zone* wears its heart on its sleeve — but it is bleeding for a wounded USA, not Vietnam. And the film carries a sense of defiance, trading off into maximal implication, instead of the forthcoming assumed Anti-thesis we to expect. He established enough ground for the hero (Tom Vaughan), a measured veteran, to make a measured case against war — so people like him were in fact doing all over the USA at that very time. The Vaughan character has already made a personal, unselfish stand by choosing himself to a marine embarkation depot but when he speaks to an audience of high school students, who have just been addressed by a recruiting sergeant, the script unrolls a bolt of old film in terms of the forth-right conviction we expect. He gives a rambling discourse bland enough to mollify Harry Goldwater. The strongest thing he has to say about the war is that "there just isn't enough room for it."

The story of *Combat Zone* apparently suffered a number of modifications — and it shows. Tough on the surface, it is soft at the core. The original concept of writer Nancy Dowd and Eric Fonda may have adopted a more explicit anti-war stance, but subsequent

rewriting evidently diluted the intent. In the final credits, the screenwriter is attributed to Wade Salt and Robert C. Janes, with story by Nancy Dowd (Dowd and Janes had said that little of the original script remained). It is also worth noting that veteran screenwriter Salt was one who suffered in an earlier American time of war — he was blacklisted. And, perhaps significantly, a crucial development in the plot occurs at the result of FBI surveillance.

Even though *Combat Zone* ends at explicit condemnation, there is no doubt that while it stands, the film's chief concern, however, is less with the rights or wrongs of the American intervention as with the catastrophic effects that has an American — in Vietnam and at home.

Had it not been conceived at virtually the same time, *The Deer Hunter* would seem to be a reply to *Combat Zone*. The thematic origins of Cimino's film, however, go back a good deal further in the spiritual descendant of *The Green Berets*, most directly in the low war scenes, but also in its unquestioning acceptance of the American involvement.

Cimino's heroes take an unconvincing ride going to Vietnam — after what must surely be the longest embalming sequence in the history of human pictures — but when they finally do, the film's moodly atmosphere dissolve in a burst of good-old-war contentedness. A path-fertilized North Vietnamese impotently blows up a shelter crowded with women and children, and is repulsed by Robert De Niro, striding from riding like an avaricious Whymper. Later and

Left: *The Boys in Company C* (the first page) (Bentley) and *Combat Zone* (1979) (right: Ray Salas) (both from *Star Wars* for the 1977 re-release) above: *The Deer Hunter* (left) and *Combat Zone* (right) (both re-released with the effects of war on the Australia participants).





South Vietnamese troops in action in Ted Post's *On the Siege* (a film which implies that the Vietnamese were secretly world-saving).

With a sombre, almost dirge-like tone after the opening prologue, American prisoners are forced to play a form of Russian roulette by their brutal Viet Cong captors.

However, signifying an awareness that many have since re-charged, the film goes on to depict similar phantasmal contests being played for the benefit of big-betting South Vietnamese. Unbeknownst, two of America's best-known foreign correspondents, who between them spent decades in Vietnam, told me that, though many perverse things did occur in Saigon, they strongly doubted the authenticity of this one. Cinema's message here, of course, is that the South Vietnamese are just as brutal as the North Vietnamese and a pit on both sides because...

The *Dear Hunter* film does have something in common with *Coming Home*, in that both are primarily concerned with the effects the war has had on the American participants. However, where *Coming Home* uses extreme shifting perspectives among the civilian population and ultimately in facts a gathering cloud of disease, the added subtlety of the *Penitentiary* will soon tell us whom seem to be of Russian descent? remain profoundly, paradoxically, unquestioning. Not 'part of the opposition' to the war thus swamping the USA, gets through on the constantly-alien television and radio sets. Some intuitions of the national future must have reached even the cradle of the states quo terra wonders whether, in the closing sequences set in 1975, they have yet heard of *Watergate*?

The *Dear Hunter* is predominantly a political fable (is another way of being reactionary?) Conn's good buildas — and their Vietnamese adversaries, for that matter — have as much ideological motivation as a glock of cream cheese. Not for Conn the Biblical verities of *The Green Berets* like the deer-hunters are red-blooded American boys, too, but his other pro-Vietnam filmmakers, Connors and screenwriter, Doug Webber have the advantage of hindsight.

In 1966, Vietnam was another war the USA was going to win, because defeat was unthinkable. Ten years later, the whole damn chancery just isn't worth thinking about.

I have heard it argued, that, in essence, *The Dear Hunter* is anti-war. Proponents of this seem to point to the film's depictions of the horrors, terror and humiliations of the conflict, the devastation of (Vietnamese) civil groups, let alone, and the shattered lives of two of the three young American soldiers who go off to fight. And it must be said that the film is so worryingly disluminous that all sorts of mis-



John Hough's *On the Gold Armistice* (the first screening of the recent films about the war

petitions may be placed on it to achieve such pure as almost-there-here audits to new heights. But Connors isn't making a stand on war. He is on record that his film is purely about the sort of men who volunteered for Vietnam in search of adventure, the background from which they originated and to which the survivors returned.

What he is doing is a review of the fine American products. Richard Nixon and, before him, Lyndon Johnson, kept intervening — first, in its parent homeland, the USA was for participation in Vietnam. Not, of course, because of any anti-communist, but from the gay, laissez-existre expressed in a human baying over that infernalistic working refection: "Serving God and Country Proudly". His audience, I'll bet the audience Duke had in the one, these crypto communists haven't captured Hollywood after all.

With feet down and, presumably, only Coppola's film to go in the current cycle, we are still looking for that extraordinary light at the end of the tunnel (the nostalgic, nostalgic that phrase beloved of speechwriters and leader-writer!). Python, however, is a digression too much of any future film predicated largely, if not wholly, on commercial concerns to deal honestly with the American chapter in Vietnam — particularly one from Hollywood. What Schlesinger memorably describes as "the most superfluous and shameful war in American history", may best often be deeply into the American psyche for an account of it to be mentioned. It alone becomes bankable reality, while it's a touch on the inaccessibility of a majority of flingers.

After all, while the Korean war aroused a sense of tribalistic chieftain, it has yet to be seriously examined by Hollywood in an objective light (the black status of MPAS\*H is scarcely qualified). The same can be said about *World War II*: William Wyler shaped out under the wire (*The Story of G.I. Joe*) while the war was still on, William Wyler dealt honorably enough with the difficulties of retarification in *The Best Years of Our Lives*, but it wasn't until 1963 (and in Britain) that black-list-victim Carl Foreman produced a full-scale, realistic picture of the way it was for the American deportee in *The Vikings*.

The first Hollywood stand films to face the realities of the war I deplored the soldiers of other countries — Germans in Louis Malle's *All Quiet on the Western Front* (1930) and the French in Howard Hawks's *Red River* (1948). What it came to portraying the Yanks in the trenches, American films, as late as 1952, were still marching to a jaunty beat, as in John Ford's remake of the

Maxwell Anderson play *Wear Your Glory*? (it should be emphasised that these comparison references are confined to fiction features). If Hollywood had tried to do in this field what Peter Davis achieved in his documentary *Hearts and Minds* or Errol de Antonio's *Year of the Pig*, or even interpreted the authenticity of William Wyler's uncritical nostalgia during World War II in *The Memphis Belle*, the Vietnam picture would be a lot stronger.

It is remarkable, though, to ask such things of Hollywood, even the modern Hollywood of interlocking financial power blocks, myriad production packages and the conglomerate-swallowed studios hungry avar for viable 'product', whenever its content is original? Two major films of recent years suggest that the cause is not absolutely hopeless.

The first, Coppola's *Godfather II* achieves in one brilliant 15-minute sequence a multi-layered expression of American corruption of pre-Castro Cuba, and, again, in terms accessible to every English, why the over-drama of the *Reds* regime was high on inevitable. Yet the film, like its predecessor was financed and released by Paramount, a subsidiary of the vast Gulf and Western conglomerate, which has billion-dollar interests in the Caribbean.

American writers Barbara Zierul and David Talbot comment in their recent book *Cinema: A History* (Gault and Press, Boston): "Despite the fact that *Godfather II* was bankrolled by a large conglomerate, it may be interpreted, on one level, as a critique of corporate power. In one manneristic scene representatives of American multi-nationalists and organised crime gather together to sign up a role in the shenanigans of Cuba... Yet the Gulf and Western board chairman, Charles Hudnall, who apparently takes a close interest in Paramount, agrees to the hacking of such a film? The question is rhetorical — the answer, of course, is in the grosses for the original *Godfather*.

Another one involving Gulf and Western pointed to by Zierul and Talbot is Bernardo Bertolucci's *Medea* (1969). Paramount insisted the film be cut to the four hours, eight minutes we saw in Australia, but most of its revolutionary content remained. The explanation, the authors suggest, could be quite simple. "Perhaps Hudnall felt that 1969 would make as much money as... *Last Tango in Paris*?"

This is not to suggest that only 'name' directors can hope to make realistic films about Vietnam. The subject is thickened with other questions, psychological, emotional, political and, most importantly, economic. But Haskell Wexler, cinematographer of *Coming Home*, demonstrated 10 years ago, when he directed *Medium Cool*, that it is possible, though no doubt extremely difficult, to finance films intended to prevent racism and ideas. *Medium Cool*, which he wrote, directed and shot (the *Pentagon* hacking) was set against the background of the infamous Democratic National Convention of 1968. It is a brilliant, incisive examination of racism and alienation in American society (and, incidentally, passive-resisting opposition to the Vietnam war).

No, the climate isn't impossible for films about Vietnam that call a spade a spade, just tinged with a certain degree of unfreedom. However, in searching the records for examples and comparisons, I got the impression that old war films never die; they just mutate. Stated by for *Saints of the Cinema Revue* \*

AN ANIMATED PROGRESS REPORT ON:

# **GRENDEL GRENDEL GRENDEL**

Grendel who?  
The monster slain by the  
hero Beowulf in the  
fifteen-line, 7th-century  
Poem of the same name. That's who.  
(Beowulf is the earliest epic work  
written in the English language.)

About 90 minutes.  
About 60,000 people.  
About 50 new buildings.  
About \$200,000,000 (the V)  
People, TVW7 and  
etc. It's about this  
21st century  
experience.

(*Non alter  
prost.  
alibi.*)

More recently than the 19th century (1931 actually) the U.S. novelist John Gardner presented a version of the Beowulf story in which he reversed the roles of the chief protagonists and Gregorius became the central, sympathetic character. Lovely, we forgot the Meat in the book.

WE?  
Phil's the famous one.  
A), what's worked with Phil?  
A lot. Two live in it. Some  
of all the others, they're about to  
or something else. A), "I think  
others are very different - some  
about anything?" (Phil) "I suppose not?"  
Hope to be famous, too,  
when GIGG is finished.  
(Christmas 1960)

BEOWULF

Hewitt wé Gie-Dene, in għar-dugħu  
jed-ojnja. Jixxu gefixx,  
ka nsejhekk il-ġejja. Minn  
Ok Boyd Roffe sej-ġejja kriti,  
managħi u nsejja, nsej-żi u tifid.  
Kien qed, u jidu hawn hewi  
Hewitt wé Gie-Dene, in għar-dugħu  
jed-ojnja. Jixxu gefixx,  
ka nsejhekk il-ġejja. Minn  
Ok Boyd Roffe sej-ġejja kriti,  
managħi u nsejja, nsej-żi u tifid.  
Kien qed, u jidu hawn hewi

(if you call that English.)

(and first five are written in the cell list order):



1st DRAFT  
40 sheet like  
this

2nd entry  
The same as  
Sheffy, with  
additions, plus  
about 20 more.

↙ (Six months or more  
of otherwise  
stable time)

**Final draft**  
This is one of the 1200 frames of the production storyboard, a document that has scanned Bible stories for the computer using sound bytes, *Imaginart et al.*

Grendel's Pictures.  
Grendel's Words.

**RECORDERS:** it's time before the animation, and the animators work from a 'reading' of the dialogue, etc. For the sessions, we made copies of the storyboard, and copies of a more conventional type of script.



The casting of such a considerable presence for Grandel's voice posed one problem: Beowulf, The Dragon and The Barger — Grandel's peers in the film — now needed voices of equal charisma. Kiehl, Michell agreed to do The Barger, which led Bruce Swanton to compose three devilishly big, trash songs for him. Arthur Dignam performed Beowulf with a chilling, George Sanders-ish edge, and Art also gave us a dithyary old Dragon who manages a knowing look with Grandel.

THE MUGG

On about the 2nd draft, a funny thing happened. The film turned into a musical. The intention had always been to put in a lot of music, which fits well with any animated film, but especially a Grotendieck kind of film; and Bruce Sutherland had been recruited from the start. The trouble began with a character in Grotendieck's tale called The Shaper. He was a carpenter,

really, for the original dictionary style of Bennett, and the plot dictated that he should have a couple of big members appear, including those, it seemed a pity not to let the other principal characters have a look, too. We finished up with seven scripts.

The focus sections were: *poverty, Juvenile Delinquent profile, Ex-Convict (convicted before 1960), Rec-Convict (convicted), and others* were recorded together in Melbourne, but later *Offender was only available in Sydney, and Rec-Convict* in Adelaide. We had to record each of *Delinquent and peer* but *place* and *age* together later. It all worked perfectly. The variables were recorded in *discrete time blocks* which were later *rearranged* by *first occurrence* sessions.



111



卷之三



卷之三



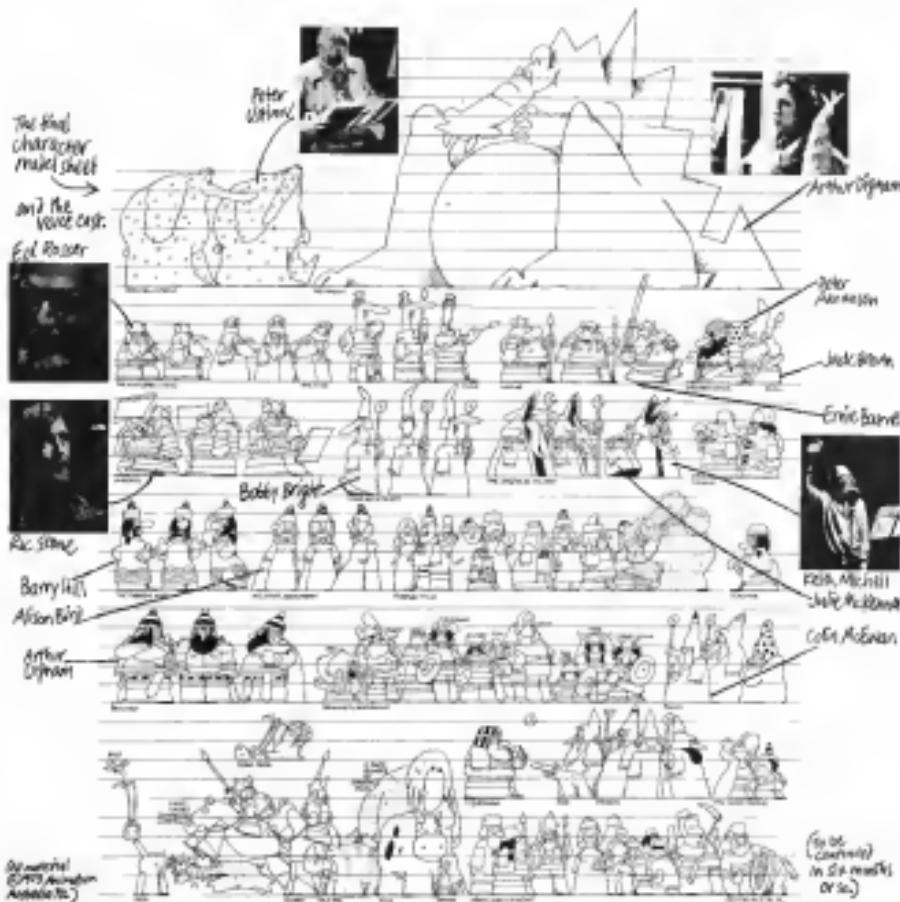
卷之三

Recording was largely completed by Christmas last, and this year we commenced production, determined to roll out at a rate of a module a week.

Appendix A  
sheet of sketch  
for the final stage  
for the film's cast



**CREDITS TO DATE:**  
Gotham, *Archie & Me*, *Archie & Me* (TV), *It's a Love Story* by JOHN GARDNER;  
Music by ADOLFO COSETTE;  
Associate Director, ROBIN REED;  
Other Animators, GREG ALLEN;  
Color Research, JOHN ALDRIDGE;  
Sound Department, DAVID BEDES;  
Color Prints, DAVID DUNNED;  
Title Plates, CRAIG REED;  
Layout Artists;  
Production Office, ALICE BERN;  
Associate Producer, ALICE BERN;  
Additional Storyboards, ALICE BERN;  
Picture Editors, ALICE BERN;  
Character Design, JOHN RALSTON;  
Produced by ROBERT ALLEN & ROBERT



# VIVE LA FRANCE !...

French TV, a revolution



Réalisée par BASTIEN DAY  
Dès 14h 1979 sur TF1  
magazine no 1

TF1, le seul à propos  
de l'actualité culturelle  
de nos jours.  
Avec le seul caractère...



## LES GRONZÉS

vous souhaitent  
un  
joyeux Noël  
et une  
très bonne année



# FRENCH CINEMA

## FRENCH CINEMA IN CRISIS · PART 2

In this second part of a two-part article on the crisis of French Cinema, E. M. Cormack, a lecturer in The School of Modern Languages at Macquarie University, examines French television: its quality and quantity of recent production, the role of the critics, the value of the film festivals and, finally, evaluates the various remedies which have been put forward to ease the ailing industry.

### TELEVISION

Television, perhaps because it was a fairly late arrival in France, has posed interesting problems for cinema since it took hold in the 1960s. Today, 85 per cent of all households have a set, 70 per cent of the population claim that sitting in front of it is their favorite pastime, and 97 per cent regard it as 'There is little doubt that the French like watching films, but they prefer to do so in the comfort of their houses.'

The three television channels, taking advantage of this growing demand, provide what the public wants. In 1973, these channels showed 377 films, a figure that has now steadily risen over the past 20 years: 1957 = 100; 1972 = 378; 1974 = 464; 1975 = 469; 1976 = 502. In 1986, films represented 43 per cent of television time, this now 56 per cent, and the indications are that it will reach 60 per cent by 1990.<sup>1</sup>

Films are programmed at least every second night and comprise more than 70 per cent of the viewing. The total audience watching last year's films was in the region of four billion—24 times greater than the number of people attending cinemas.<sup>2</sup> The result is a great need for television and a desire for control. For example, it costs in on this show-card of 10 films a week, or 1000 hours annually, by changing these times more far advertisements accompanying a film originally made for cinema. A very large proportion of a film's audience sees it on television, yet contributes only 2 per cent to cinema's overall revenue, while the small numbers will watching it on the large screen contribute up to 80 per cent.

1. This section has the last statistical errors. While it was popular, the channel only at the end of the 1970s did the figures of the C.R.T.P. In January 1975, the television was introduced and declined until, from 1976, there would be a minimum programme quota, for most channels, of 100 hours a week. This was increased to 100 hours of original television made and then up to 200 hours a week (approximately 177 hours), while its responsibility of the third channel T3, was fixed to 60 hours a year. The trend was, in some cases, beneficial to the cinema, as the television audience was drawn away from the cinema. However, advantages were, nevertheless, as we can throughout this section.

2. Many figures, according to the *Conseil National du Cinéma*, are based on the 1977 figures. All costs for the television stations: 1977 are the sum of about 5000 television viewers, TFI and 4.2 living 3 per cent—a figure double in the case of PFT. What representation they should have is not known.

3. Some minor compensation with Australia should remember that French television is not, as far as a movie theater goes, more than indicates schools' breaktime. TFI for 12 hours, AT for 100 hours and PFT for five hours in the evening.

The reason for this state of affairs is that, despite the increase in prices by 250 per cent since 1975, the television stations, the exhibitors-chain-distributors, are still paying far too little for the films.<sup>3</sup> A good, old classic costs them between FF 50,000 and FF 60,000 (516,425 and 516,750), a five-year-old film perhaps FF 300,000 (362,580), while the average is FF 225,000 (266,873). This is about the price television charges for one minute of advertising.

Compare that with a top variety show at FF 500,000 (510,256), or a well-known show at FF 175 and FF 2 million (5312,000 and 5416,000)—or even more, taking a special television film where it would cost a television station eight times more to produce an original work of the same duration. Even the simplest television documentary costs twice as much to make as a full-length feature film does to buy.

While the cinema exhibitor is forced to pay the fine 13.5 per cent of his takings into the support fund, the contribution of the television stations, with their average audience of 8 million, is a few centimes per spectator per film. Decent, increasing demands, having improved ratios—the amount paid by television to the support fund increased from FF 11 million (FF 7.5 million) in 1975 to FF 28 million (34.25 million) in 1977. In total contribution, in terms of buying rights, support fund payments and finance for television—film production is now more than FF 100 million (120.75 million). This is double the 1974 figure, but only 18 per cent of the nation's activity on film.

Emmanuel Schmittberger, head of the exhibition, commenting about this crisis said: "I hope coming back to the basic problem, while television continues to pay so little for films, the cinema will continue to suffer."

3. Comparisons with film theater money with a modified representation in the form are not enlightening. Prior to 1976 when the existing television was in black and white and only 10 films were shown, the average price per ticket was FF 1000. This was a good price, as the presentation was on magnetic or polarized film. This was not enough. In 1976, 900 million viewers were paid, but the following year the transmission of foreign television, in colour, and audiences dropped to 180 million. What is to be said is that the price of a ticket was not enough. Frequently this price is often European Economic Community countries. The problem is considerably less stable than a few years ago.

4. The way in which the price of film is determined kept the same.

5. In the USA, the income rates of progression are introduced up to 70 per cent and 1976 depicts the end of 24 per 1000 hours and a large percentage of films are the small success. Total income remains as a steady but balanced area. Total French—one third of the French film market—represents a figure which has to pay considerably higher prices for the films (perhaps it is not a 100 per cent, as the television rights for *The Godfather* parts I and II, according to FF 72 million (111 million).

Our receipts are only up 5 per cent, which is not less than the inflation rate."<sup>4</sup>

The comment is accurate, but prices are far from being the only worry. The recent radiation of the commercial exclusivity period (cinema's desperate attempt at immediate remuneration), the shades of the glasses with the golden eagle and the difficulty of imposing the agreed quotas are problems which need an urgent solution.

With regard to the first of these, it would appear that some box-office successes are being shown less often on television.<sup>5</sup> For instance, Robert Enrico's *Le Silence du Père* was shown on television only two years after its commercial release and while it was still doing well in cinemas. Moto starring, however, is the title at which the three television stations have been buying successful films more than 2000 since 1973.

Perhaps Channel A2 has given us a taste of things to come. On New Year's Day, 1976, it had an audience of over 20 million when it transmitted Gérard Depardieu's *Le grand malin*, the great comic success with Louis de Funès and Bourvil about which the French had to say, "It'll be a long time before we see that film on the box."

The channel had been well rewarded for its foresight and courage in buying 65 French films from the producer Robert Dornier, for FF 38 million (38.25 million). Under the arrangement, the films had commercial statuses and including Jean-Pierre Melville's *Le Ciel au-dessus du Concessionnaire Gouïa*, several will be screened, and paid for, over a 38-year period.

The channel's archival, TFI, received money and three days later paid a film almost as popular as *Orly's Magician* by Michel Deville. This commentor was filled with the concern of PFT as a major film-screening channel, *Horizons*, to exhaust the cinema market of its good films by 1980. Then, an endless series of repeats?

As far as quotas are concerned, the three stations have the legal right to show 548 films annually. TFI and A2 being limited to 150 features each and PFT to 180. PFT recently lost a court action for having exceeded this number in 1977, by no means a unique

6. Quoted in *Le Monde* sur le programme Art Monthly, December, November 1978, 1979, p. 14.

7. Not a long time, the low popularity of the television stations from programming a film which has not as public interest. Additionally, it was extremely broken, when the product was particularly popular. For example, *Comme d'hab* (first edition shown in 1977) was a success, but it was not shown for a period of approximately 10 years. The period mentioned here, it does appear, however, judging by the numbers made by Gérard Depardieu in March 1978 (mentioned later on p. 195) that is reflecting an interest in under 10s.

occurrence. Nor is it particularly unusual for the rule regarding a minimum of 50 per cent French content to be broken; in 1975, local films formed only 22 per cent of A2's repertoire, but the station was not too happy to pay the FF 10,800 (32,250 lire).

While there can be little doubt that the number of films permitted on television has considerable bearing on box-office receipts, the value of the French content issue, in the present circumstances where television stations are already rapidly depleting stocks is surely questionable.

Another aspect of the quota system can be seen in a less obvious, but equally pernicious, effect of television — its role as the shopwindow (a body arranged and designed shopwindow) for French cinema. As such, the channel in which the films it chooses to show helps to propagate the notion of overall mediocrity which the French population currently has of its national cinema. Remembering that the amount paid by the television stations is generally calculated on the basis of the film's commercial value — i.e. on the number of people who saw it during its initial exhibition period — it is inevitable that the financially feasible films will be within a fairly narrow range of quality, running from the tolerable to the plainly stupid.

Philippe Brune, head of SFR3, admits that he has a certain number of French films every year solely to fulfil the quota, even though his choice is limited. "As a general rule," he says, "we try never to break a cinema's usual mediocrities." *Présentation*, perhaps, but even in which, as far as I can see, the audience on television of two kinds of cinematic mediocrities — one which is possible and tolerable, at least in the light of the facts, and one which is unacceptable at any level.

If one adds to all the films commercially out of reach those whose circulation naturally immediately excludes them, and whose impossible to program because of excessive sex or violence, it is easy to see how the quota system turns television into a privileged place for a whole series of mediocrities and boring products. These, of course, are being produced at cinema's least balanced level, works purely and simply as commercial counter-publicity.

In December 1976, copies of the *Monde* report, prepared under the aegis of the Comité National du Cinéma (CNC), which revealed how television was slowly killing the cinema, were handed to François Mitterrand, then Minister of Finance and later, Minister of Culture. Little was achieved. In April, the following year, top government representatives met with the annual congress of film directors to discuss the crisis; in particular, the television-cinema relationship. Again there were no concrete results.

Inevitably, the bubble of discussion finally burst, and, on January 22, 1978, a full-scale open letter to President Giscard d'Estaing appeared in the *Paris* press, revealing the ruinous effects of television and predicting various statistics we have given elsewhere in this article.

At long last something positive was achieved, and, in 1978's budget, the measures announced between television and cinema became apparent. Channel 2SF agreed not to program films, except television films, on Friday and Saturday nights; that on one

Wednesday a month (Wednesday being a very popular cinema-going day in France) this would be replaced by an original television production, and on Sunday the late movie would not start before 10.30 p.m. Television-cinema co-productions, already more numerous during 1977, were officially encouraged.

Fall-length television films (for example, Mme Jeanne's *Bartleby* which was financed by Channel A2) were given commercial release after a matter of months after their initial transmission. And in what could prove to be a decisive experiment, Jacques Rieffel's *Ne pleure pas*, a "dramatic futility" financed equally by the two industries, had virtually simultaneous premieres on the large and small screens. After its production by TF1 on March 15, it was simultaneously released two days later on six Paris cinemas by Gaumont, in the hope that the free television publicity might work to its advantage.

Later in the year, the two official French entries selected for the Cannes Festival would prove to be co-produced by a television channel, *Antes Meilleurs* (by Mme Rieffel), by A2, and Claude Chabrol's *Violette Nozière* by PR2.

With these color links, a change was also discernible in the attitudes of actors, directors and technicians — no longer was it frowned upon to make a television film. A recent example of this was the very popular series *Mémoires à Japon*, in which Simone Signoret (and, from time to time, other cinema stars like Nelly Belon) made weekly appearances on the small screen. Each episode was produced by a different cinema team and director (including Nadine Trintignant, Edouard Molinaro and Claude Chabrol).

Naturally, this intra-French co-operation works to the advantage of both partners provided with extra opportunities, the cinema people are willing to work for reduced fees if the finished product is likely to be seen by a huge audience, while television also benefits by employing popular names and talented technicians, actors and casts. Programs can also be realized which would otherwise be impossible. *Nina Compton's* *Un cœur pour comme les autres*, based on a book and featuring the talents of Anne Dusay and André Dussolier, cost FF 300,000 (751 million), a figure that in the cinema world would have been barely sufficient for a full-length film.

No doubt such co-productions will have their problems. The general principles involved and the distribution of labor costs are often identical to the film industry, but these initial steps will hopefully lead to a further developing of relations. As Gillo Pontecorvo, *Centurion* film festival director, said: "We have to rethink the relationship between the two forms of expression. First of all, we are going to see a generation of young spectators who have digestion books and have been brought up, cultivated and educated to the world by the image."

1. It may not be coincidence that 1977 was chosen for the partial experiment as this year saw the *Monde* film guide, which had reached 100,000 readers in January 1971, was remarkably successful at the box-office when screened nine months later.
2. Quoted in *Le Monde*, 22 January 1978, and, more recently, in *Le Figaro*, 12 January 1979. It is interesting to note that the television industry has suddenly become interested in the dangers of a cinema box office and television film audiences that are being made to supply and satisfy day after day. The point television critics make is that it is the television producer who is to blame for the failure.
3. See, for example, *Le Monde*, 21 December 1978.

4. The quality of French films will be considered later.
5. Quoted in *Cinéma*, 16 January 1978.
6. From *Le Monde*, 12 January 1979, p. 12 (author's translation).



Claude Chabrol's *Violette Nozière*, a co-produced film. From a recent study of French cinema by Claude Chabrol, which version 1.2 million people at the week.

## QUANTITY and QUALITY

Television is certainly the most obvious reason for cinema's crisis, but the quantity and quality of the films being produced may, in their own way, be important factors. The annual increase in the number of French films would appear, at first glance, to be a healthy sign: 1965 — 98; 1970 — 110; 1972 — 155; 1976 — 284; 1977 — 222 (comptoirs Italy 1972 — 230; 1977 — 156).

On closer inspection, however, one sees in 1977's total more than 100 bearing the "A" classification, and another 20 co-productions with foreign studios. Of the remaining 90, 30 were entirely financed by a loan between FF 500,000 and FF 300,000 (3504, 250 and 1465 750) from the "advances against receipts" commission. Despite their low production costs, some of these films were clearly non-viable propositions; others were not even distributed and very rarely did those that were have a commercial future sufficient to repay the loan. Generally, these films represented a negative amount in economic terms, and by diminishing them the total is reduced to some 70 — a considerable drop on the number of genuine French features produced in 1975, and a natural contributor to the decline in attendance.

French cinema may well be caught in a vicious vicious circle: the fewer French films there are, the fewer French there will be for French cinema, the fewer persons there are, the fewer French films there will be.

Are the artistic perspectives, however, any more comforting than the economic ones? Is there also a crisis in quality? In answering such



Sept. 2000: Stories from home are plentiful, a sequel to the highly successful *Die Angestellten* to receive permission. Bonus sat. Radio Freies Erden magazine publishes the first of two films to receive the Radio Monte Carlo Foundation prize. Between eight. Münster: Münster's La Vie magazine uses Michaela Bösel which was on Oscar 2019 for the best foreign language film.

questions, one should not merely make comparisons with past years but, more importantly, take into account the needs of today. We have omitted any consideration of the X-rayed paragraphs or visitors from, as one way perhaps a period of memory, but living outside the scope of the present study.<sup>14</sup>

Now that the New Wave has passed into history — its film patois only to memory now, and very few of its commandments still commanding a wide appeal — it is difficult to propose today's "public" goals and to create an image. Several different tendencies have been perceptible since 1968 and still settings, often viewed through urban eyes, dreams of "elsewhere", sometimes a lyrical elsewhere, moulded in a different or marginal style or in a new, emerging society; a fresh sense of mobility on the family and on the couple, socio-political research on your historical crisis or current crisis, an increasing number of women directors and, therefore, of feminist films.

The breadth and diversity are there, but the

young cinema is generally questioning established values. The real crisis is whether a producer or follows the psychological and social phenomena it reveals on the screen, and to what extent cinema and reality influence each other. Were it possible to decide these issues with certainty, it would no doubt be easier to solve current problems and prevent future ones.

It is expected and justified to make glibly that France has no talent, or that the difficulties are entirely due to a lack of quality. To a degree, French cinema is prosperous, courageous and diverse. There are some stimulating films and some excellent documentaries (many of whom have produced their best work in the past two years, perhaps more than *Barbare Dervine*, Claude Miller and Pierre Schoendoerffer, who are returning to the classical forms of the "great tradition".

While critical awards and prizes do not necessarily coincide with public favor and commercial success [Alfred Hitchcock's *Psycho* won seven Oscars, the French *Grand Illusion* did not win any], it is interesting to note that in 1973, a year in which the Academy of Motion Picture Arts and Sciences failed to receive a nomination for the 1972 Cannes Award<sup>2</sup>, Monroe's *Marie and Gaston* and *Midnight Rose* were a 1974 Oscar for the best Foreign-language Film. This Oscar brings us no satisfaction, for as a short span of time, a modest recognition of a short-met-

18. Through several French Bins will eventually be flagged as cracks? The Test, for you and your teams have been disappointingly few modern Bins to stay long, some computational process should - the most obvious assumption being Credible, sound and the simplest, as *long-term sustainability* is continually demanded in the engineering world is *French Bins* (further). Moreover, it must have come as a steady shock to find that in Money's 1000-plus pages, *calculated* on the basis of *cracking*, the highest ranking French Bin is 2.

principles and diversified, has appeared, with a truly international impact: *Mémo-Mémo*, *Brigitte Fassina*, *Isabelle Adjani*, *Isabelle Huppert*, *Grard Depardieu*, *Patrick Dewaere*, who she it would appear from the links between quantity, talent and success are possible to establish and maintain.

Nevertheless, given the fact that the discourses popular during 1997 were American, it would be equally incorrect and misleading to believe that the complaints made about the quality of certain sections of franchises were ungrounded or unfounded, and that, in view, everything will somehow sort itself out. Apart from the importance of a felt will directionality will not reveal any new information. (Claude Chastell, François Truffaut), was French director (turning, seemingly unconsciously, to the English language) Claude Miller, Alain Resnais, Eric Rohmer and with French capital being used by foreigners (Julian Cawley, Joseph Lanzel). The attacks are discussed. In the more part, against two types of film: the issue and the opinion.

Firstly, the parasite complaints that it is impossible to construct any real anti-farm, any real counterproductive antibiotic, around the mass-produced, sterilized, "easy-steak" filets whose form and content are totally lacking in antibiotic, appearance and origin, and whose form are undoubtedly commercial. Canadian consumers comprise a very large percentage of such filets and, while we would not wish to deny that the occasional quality complaint is produced in France,<sup>14</sup> the parasite creativity level is often low and sometimes actually non-existent.

Secondly, the public complaint of the confused, complicated and inconsequential nature of the "Institute of Research" requested by the New Wave Nostalgia of the flâneur enthralled, no longer is he able to dream or be captivated by fictional experiences, his role has been rendered entirely useless by those who ignore his taste and blindly pursue their own ends. The poor, bewilarded flâneur is lost or based by a sense of psychological self-absorption, soul-searching and afflicted existentialism, or by heavy, nihilist inverted. Add to this despoiled reflection on the nature flâneur and future of the cinematographic means of expression, and the cinema clearly becomes a space for impasse and exacting research, a place filled by "works of reflection", "original experiments" and individual creations designed solely to see if these "approach" is "valid", without any concern for the finished product. So, the "approach" becomes the all and end-all.

The creators claim immorality from normal critics: their works, unapproachable, are not to be labelled "good" or "bad", but "quite separate", "unmeasuring", "difficult". This type of non-commercial artistry still pretends (Dino Morea, Susanna, José Estebanez), but on a diminished scale, outside the normal circuit and in a world from which the public is automatically barred.

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14 Despite government industrial statistics and various sources of economic activity, densities in pornography have risen since January 1, 1970. The present figure is 100,000 persons per square kilometer, 50 per cent or 50% more than in 1970. Compared with a general film budget of *France*, FF 5 million (462,500,000) or to a general cinema with *Journal de la Bourse* or *Le Monde* (French papers) in 1970, the budget of *Le Journal de la Bourse* is 45 times more, with a preference for FF 200,000 (340,200) a day, nearly twice more than *Le Monde* and even then thousands outside with a negligible audience. Thus the frequency of *Le Journal de la Bourse* is 100 times that of *Le Monde*, of the total cinema attendance, and, since these "periodicals" circulate about in 5.7% of the total revenue, considerably to profit still accrue on the basis of pornography.

15 The *Journal de la Bourse* without a separate article dealing with the social and service advantages and economic advantages to society of erotica in pornography

16, it cannot be overlooked that, of 1975's top 16 box office (it's only these failed to receive a nomination for the 1976 César Award), *Monsieur Mathieu's La vie devant soi* (*Madame Rosa*) won a 1975 Oscar for the best foreign-language film. This truly blood is not restricted to directors, for in a short space of time a modern generation of shorts, enter-

aspects", "interesting", "a bit dirty". This type of non-conventional cinema still prefers *Dieu-Marie-Sainte, Just Entertainment*, but on a scattered scale, outside the normal circuit and in a world from which the public is automatically barred.

Comments on P. JIG



# Michael PATE

Shortly after I picked up *The Mango Tree* in 1972, I was given a copy of Tim Lagan's original story. It has a delicate little premise. It's the type you have to analyse to see what's in it.

I wasn't sure whether it would be the sort of film that could be made here, but I thought it had great value as a story. It deals with the only time I am interested in film, and that is human values. I am not interested in other types of films.

Initially I tried to contact Colleen McCullough through the studios, but simply didn't get any response. Nobody seemed to know anything about her. I then heard she was at the Yale School of Medicine so I wrote to her. She wrote back immediately, saying that her mother was a great fan of mine, and that she would be delighted for me to have the rights to the book, adding that it would be nice to see the film made in Australia.

At the time there were a number of other people who had discovered the property and wanted it. They had good connections in the USA, but Colleen gently took care of the three, and said I was negotiating with Harper & Row for the rights.

Subsequently, Colleen said as that she was at the midst of writing another book, which was going to a lot of publishers, and was called *The Tree of Life*. Later she told us that it had been accepted in the USA and would be published in hardback. It went to auction and was sold for US\$1.9 million.

What stage had you reached with the script at the time?

I gave the book to one of the distribution heads, and he thought it was marvelous. He and I would make a very fine film. I was still working on *The Mango Tree* then, so I didn't sign any writing on Tim until the end of 1976.

Did you ever think of getting

Christine You or Jeff Michael Pate to act in the film? Michael Pate is now the star of the Australian *Valley Days* television series. Christine You, William Gray, director of *The Mango Tree* or yourself? This is an episode of *Matthew Pate*, and so on? The *Strange Days* and *Reunions* of *Grandma's Boys*? Michael Pate during the pre-production of *The*

Michael Pate's film career began in Australia in 1939 with an appearance in Charles Chauvel's "40,000 Heesemen". During the '40s, his roles in Chauvel's "Sons of Matthew" and Ralph Smart's "Bitter Springs" established him as a promising new acting talent.

Then, in 1950 Pate moved to the USA where, during the next 18 years, he was a supporting actor in more than 50 feature films and 300 television series. While in Hollywood, Pate also wrote scripts for MGM, RKO and CBS-TV, taught acting, and published a book titled *The Film Actor*.

In 1968, he returned to Australia as associate producer for Columbia Pictures' "Age of Consent", and on its completion became involved in Australian television — as a producer, director, scriptwriter and actor. He appeared in the long-running series "Matlock Police", and played Archbishop Malone in the ABC's successful "Power Without Glory".

In 1975, Pate wrote and produced his first feature film, "The Mango Tree", which was directed by Kevin Dobson, and starred Geraldine Fitzgerald, Robert Helpmann and Christopher Pate.

"Tim" marks Pate's debut as a feature film director; he also wrote the script and produced it. Based on the novel by Colleen McCullough, it features American actress Piper Laurie and the talented new local actress, Mel Gibson, in the title role.

During the final editing stages of "Tim", Pate was interviewed at his Sydney home by Peter Bellamy and Scott Murray. He begins by discussing how he obtained the rights to "Tim".

someone else to write the screenplay for "Tim"?

Originally with *The Mango Tree* I tried a couple of writers, but I found it was impossible to write into a certain with them. You can have a discussion with a writer and agree to a certain amount of money, but you inevitably get one of these American types of contracts that does everything but like your underpants off. They try to write in by-hands and all that kind of stuff.

I am very old-fashioned in this particular regard. If I buy somebody's work, that's it. Total bought. Don't give him son-of-a-bitch a thing in his contract he can give you one hell of a fee. If he wants a percentage, or if he wants a reversion on other rights, that's fine. But don't give him the right to buy back the property if you

don't get it off the ground within two years. It takes a long time to set up a film out here.

So, I went to the Australian Film Commission and said I couldn't find another writer; they suggested I write it myself.

With *Tim*, I did, but I can write it as well as anybody, and just started.

What changes did you make to the story?

When I read Colleen's book a second time, I realised that much of it was very repetitive, and there was a series of almost similar situations going through the book. But since I had determined there was an essence and a structure in it, I could sit down and make my notes, and go from there.

The whole process I applied to Colleen's book was to simplify the story line, neglecting certain details,

which I felt were unnecessary, and deleting certain inconsistencies in the story because of the period in which it had been written. I have never quite pinned Colleen down to the exact year she wrote the book, but I would say it was written on the late '70s. For example, it seemed extraordinary that a lady would decide to marry somebody, send him home to the house, then go into hospital and have a hysterectomy so that she was not likely to have a-minded child. I felt it's today's climate that way outdated.

The whole core of the story, as far as Colleen was concerned, was the relationship between Mary and Tim, between Tim and his family, and the involvement of Mary in Tim's family relationships. So, it was a constantly circulating movement for both characters.

The story is basically a love-story for Tim and Mary — which has to be the most difficult type to write, act, or direct. It's of right in situations where two people are intensely involved, with sex, all over the place, and everything working for you including World War II, but a simple story has no problems to be real and identifiable.

I found it extremely tricky to pull the essence out of the bulk, and the book is quite a bulk piece of writing.

Did you find that the dialogue in the book, particularly Tim's, was changed dramatically in your screenplay, and then again once you shot the various scenes?

The dialogue I wrote for Tim was worked over and simplified, so as he never had to use a word that was more than a couple of syllables, except when he was learning to read. During the shooting there were a number of areas where I allowed the cast to improvise. In some scenes we discussed what they might be saying and they came up with their own dialogue. There were also instances where I just gave them a brief idea of what the conversation should be.

What I tried to give the cast was a cast of characters, I never insisted they had to be precise. It was quite exciting this way at first, all, because it had this sense of a nice

loose sarcasm to it.

Piper Laurie is used to that type of improvisation, as in *Wall Street*. There are, however, certain scenes where the improvisation didn't always work, but it's now only a matter of editing and taking the best of what we have.

Were you concerned that the audience would find Tim's handling, and the situation he found himself in, a source of amusement?

I think people tend to get embarrassed and giggle at someone who is retarded, and I think it would have been something that could have occurred if I had followed Colleen's book more closely. In simplifying the story, a lot of these situations were removed. Although Tim still does funny things he gives states of people and waves and hops a lot. But I have tried to limit it in such a way that the audience won't find it annoying. It is important that the contrast between Tim and Mary is credible. I didn't want those filters running through the house and people whispering, 'He's carrying a fanatic.'

It is unfortunate that people have these attitudes towards the handicapped, because in retirement as in a person's life, it is an accident, it's like. And often a handicapped person is struggling to get out of that body and express himself — to walk, talk and participate.

Is this stressed in the film?

In Tim's case his impairment is only slight. His disadvantage is more social and, therefore, there is the prospect of change. This is brought out very poetically in one scene where Tim is playing with

mentally-disadvantaged children, while inside the school they are talking about him, and about various methods of 'teaching'. We feel sorry for Tim, but realize that with love and care he can live a relatively normal life.

When did you decide on Piper Laurie to play the female lead?

Initially I tried to talk to half-a-dozen international people, including Deborah Kerr, Jean Seberg, and Claudia Cardinale. Claudia was very interested, but wasn't available until August of 1982. So the budget went up and down, and finally we decided to use an all-American cast.

I suggested others who could have been suitable. But again my research set tight on the whole thing. They couldn't decide on how much money we should spend. Eventually, we decided to go with an international name and chose Julie Harris, but again that fell through. So after a lot of thought, we settled on Piper Laurie.

So you changed from wanting to use a foreign star, to an all-Australian cast, but then settled for a foreign star. Was this brought about by the investors?

I think there is a tendency among private and public investors to set their eyes on the overseas market, and it is my belief that if you have a foreign star playing a notable part in an American film, you have more possibility of acceptance and recognition from overseas sources. For example, Richard Chamberlain, who starred in *The Last Wash*, has an enormous rating in the USA — perhaps not in the cinemas, but certainly on television — and his name up-front inevitably helped to sell the

film. Geraldine Fitzgerald did the same with *The Magic Tree*.

I think this factor can be helpful to us. At the same time I think we should develop local stars who will gradually get more recognition overseas, in say, Helen Mirren has done. She has been in two good films out here and has subsequently worked overseas.

Generally, people are ambivalent about this issue, and I don't think it's going to be settled until we have two kinds of success: one with a foreign star playing in an Australian film that is accepted and makes good money in the bigger markets around the world, and another with a partly Australian cast playing in a film that is accepted and good. Once we have those two types of success we will get rid of all the theoretical considerations which we still suffer under.

I lived in the USA for many years and many times people said, 'Michael, it's amazing how well you have learned to speak English, coming from Australia.' Our recognition, particularly in the USA, has been minuscule. I think it's increasing now, and if it does, we may be able to sell local film product anywhere in the world.

Is the recognition an success such as Piper Laurie brings primarily intended to attract the attention of distributors?

I think it can help attract distributors to look at a film. But also from a marketing point of view, when you put a name like Richard Chamberlain on the marquee, people say, 'Oh, Richard Chamberlain! I remember him in that television series', or 'I remember him in *The Music Lovers*'. It's an added value.

When Americans see an



Australians like this think, 'Will American audiences understand the language, and will they identify with it?' So we are at a natural selling disadvantage. We are in the uncomfortable position of trying to sell product that is not necessarily needed by an American market. It will be the rare American distributor or exhibitor who will pick up Australian projects unless it has some local. Someone like Piper Laurie definitely helps because she is known to Americans.'

Was that something you considered with American distributors or exhibitors?

No. When I first thought about it, she had just had the nomination for *Carrie*.

Is it trapping for a producer, such as yourself, to go a step further and pay about \$1.5



The Minister of Defence's wedding in *Carrie*. From left: Tim (Mick Gibson), and his parents Ron (Alwyn Kurts) and Tim (Pete Egan).



May Helen Mirren (Piper Laurie) watches Tim during an outing in the bush in *Tim*.

Mary Norton (Piper Laurie) is an attractive woman in her mid-40s, unmarried, and at ease with her career and her comfortable, if undemanding, house wife. She meets Tim (Mel Gibson) when as a beginner's labourer working next door to her. He is asked to help clean her garage. Tim is a like-looking young man, seemingly about 20, but in fact is 25 years old and good-looking. He is also morally innocent, a country boy from a small town, having been raised in it by his parents. Tim and Mary's mother, Mrs. Ethelred, were educated and had the money to know how best to help instead of her and her sister, Dorothy (Deborah Kara Unger), have given him love and understanding. In return Tim loves them and moves through life with a child's giddiness and carefree.

Because her usual partner has injured his back, Mary arranges for Tim to garden for her regularly. Gradually a Mendicant develops. On these gains it is all-referencing for someone who leads life naturally and simply. For Mary it is an art form; helping Tim to tend to plants, and to understand a little more of things he has not had the chance to learn. When Dorothy comes to town, Mary is the only one who can help Tim. Tim is a bit broken. Mary tries to enter into marriage, and Tim asks her to promise never to marry and go away. When his mother has a heart attack and dies, Tim is left and abandoned. He had never understood until Mary explained it to him. Run without him and Dorothy, lonely and Mary others' friendship, Tim is jealous. Though he doesn't understand why.

Mary sees a television program in which John Matheson (Michael Chiklis), an expert in the care of mildly retarded children, discusses what can be done to help these youngsters live. She visits Matheson to ask for guidance with Tim. Without Mary realising it, Tim is also helping her teaching her, by example, to enjoy simple pleasures, bringing warmth into her life. Mary's boyfriend, Tom (Andy Garcia), is gay and has just left his long-term estranged partner. But it is Matheson who is real. "Mary has... you know... you need each other." For Mary the decision seems to find a problem. But their problem can be solved. Mary and Tim together work out their solution.

#### What do you attract a film name?

I would like to see that happens. I have a couple of stories that would be suitable, but I couldn't even submit them at the moment. I would be looking at about 10-12 fees in the vicinity of \$5 million.

Do you think private investors would be more inclined to commit to *Tim* starting "bankable" actors?

I could believe that you are right, but we are in the writing end of the business and can't. If I had a story I tell will commercially viable all around the world, and someone like Liza Minnelli was lined up, and we found that our investors had the money, I would certainly want to do one thing more. I would want to be damned sure that I had an American distribution deal on it.

#### Perhaps with the right name you could...

What are you really thinking about in packaging a film? On the premise package, I think we could attract a lot of capital because and could be very of giving it back. In other words, we would have a turnover among 200-300 million people, instead of 14.

I think one of our problems here is that we are not designing the right type of film. We are not designing the type that would not only give us the cut of the cake, that we should get out of Australian distribution, but also the type of production that is attractive to the distributor—extensive in the USA. This, however, misses the question: should we go on in designing our packages to satisfy the American market?

#### When you first read "*Tim*".

What were the ingredients that led you to believe it had international appeal?

There were a number of reasons. I think there are a lot of reasons, such as lonely people in the world—loneliness without being aware of it—why in their fantasising world desire to meet someone and live somewhere with them.

There is also another important theme: the possibility of a relationship between an older woman and a younger man. This is seen in certain relationships in the USA, and I experienced it here through people who I know who has had very satisfactory—also unsatisfactory—relationships of this nature.

Another compelling aspect was the mother-son or mother-child relationship which is very strong in everybody. The film proceeds on a monotonous basis for quite some time and actually one of the powers in the story is that this woman has formed a relationship with this boy almost accidentally—met, looking for it, and never dreaming that she would become involved with him. All of a sudden she finds herself sexually attracted to him and she wants to have him.

It's an intellectual, cerebral emotional type of film. If anyone gets through two packets of Kleenex, I will be happy to give them a third.

"*Tim*" marks your debut as a director film director. Is it a desire you have had for a long time— to direct, as well as act and produce feature films?

I suppose so. Although I was at home in Australia many, many years ago, I remember in one stage while I was working with Charles Chauvel's Sons of Matthew, we had to come back to the studio in Sydney, and Carl Krasz and I

were left to shoot a number of pick-up scenes, and even direct a couple of sequences. At this time, I was also directing in the theatre and on radio.

Then I went to the USA, and was a performer across there for many years. Later, I wrote some screenplays, and just before I came down here I resurrected and re-dubbed a film for MGM. I certainly would have liked to have been in production before that.

Once here, I worked with the networks, with Channel 7, 9 and 10. I directed an incredible amount of stuff on film during the period.

I would have liked to have directed *The Magus* too, but chose someone else. With *Tim* I felt I would like to direct, and I thought I was capable of putting it together, because I know enough about the people, the actors and the techniques to do it.

A number of people here have raised the opinion that directors should not produce their own films. Did you encounter any resistance to producing, directing and writing "*Tim*"?

I simply said that Tim wouldn't be done unless I wrote, produced and directed it. I did, however, agree with the Australian Film Commission that it would be helpful to me to have someone as an associate producer/production supervisor, and I was very happy to have Geoff Gardner aboard, because he worked with me for a short while on *The Magus*.

As far as action concerned, if a person is equipped for the business world, there is no reason why he cannot be a producer, a writer and a director. If a producer does the preparation for the film properly, he can easily cope with the technical side of directing the film. Naturally, in the course of running the film—on pre-production and on production—an amateur producer is very important. He has to handle the business matters. As a director you don't want to be bothered with what's going on back in the office.

It's only during the editing stage that you start finding schizophrenia. It's then that the director looks to the producer to act as a buffer-head. You have to let your characters overflow, and let them work naturally. You also have to work without visibly, be able to accept an opinion and consider it, and see whether it's right.

The only time you are in danger is when you don't know. But if you know what the style of your film is going to be, and how you plan to direct it, then you know your subject matter better than anyone in the whole country.

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Mel Gibson and Piper Laurie in *Tim*, a film about the relationship between an older woman and a young man.

# 7th INTERNATIONAL FILM FESTIVAL OF INDIA, DELHI 1979

Jinni Hafizi

Although India hosted its first International Film Festival in 1952, it is only recently that this event, held every alternate year in Delhi, has assumed a measure of regularity. With the future of the Tashan Festival more uncertain, it is Asia's only recognisable competition like

India. On paper, the Delhi-based Mehta has senior status on Congress and Birla, but it lacks the status of importance of its European counterparts.

of Hollywood. This is the reason Hollywood's team really deserves any Hollywood Awards. The Self-Service. They prefer to nominate for more prominent foreign awards in Russia. The begin lesson ends up with results from other countries and also sending them to the Russian Film International Film Festival at India. Jury chairman Georges Bensoussan acknowledged that the quality of entries was not at a very high level.

"It has often been suggested that the Indian States should stop its own coffee and sell it in other better terms from all over the world. Alternatively instead of being a major power, it should become a shogunate for Third World coffee. The recent Indian bid has not won this accolade but the only Third World Country has had a remarkable success in Sri Lanka and India.

For the DMR to become a major international event, it is necessary to strike early with the bourgeoisie to which the Military of International Broadband franchises over the festival directorate. The recent change in Moscow's attitude has prevented any DMR acquisition from developing the festival in the right direction. This masterpiece had many brilliant elements that

This afternoon the speakers offered a ride around Australia participated with a package of movies, films including *Highway to Hell* and *Waste and Blame* as well as *Braving Buck* and *Ran*. *Homeless in the Summerhouse*. The residents from India had their own *Homeless* and I'm a pity *Australians* did not feature in the presentation.

moving Hungarians document on the trials and tribulations of Hungarian Jews in Germany during World War 2 and trials search for a national identity. This is the second time Hungary has won the award. The first, being in 1987, the *Decameron*.

**Yentl**  
Billy Wilder was named the Best Director for the West German movie **Peters** a satiric spoof of the Hollywood star system in the tradition of **Reinhart Blaschka**. The award for the Best Script was shared by **Irvin Malick** (for **One Flew Over the Cuckoo's Nest**) and **John Schlesinger** (for **Midnight Express**).

Emmett, with Pepe, and Polina  
Glynn, Sammi, American actress  
Kavita Singh, Indian actress  
**Five Boys** (Peter Hedges) and Indian actor  
Shankar Singh, Indian. **Democracy**  
Upon A Time, over the writing awards.

India's famous long-promising first-timer, by director Moustafa Ali. Ghassan Ghazi's wife with the restlessness of dispossessed villages who come to employment in the city. Moustafa is one of them. He works as a gardener in a hotel in Cairo. He leaves his young wife and aged mother and goes to Somaliland.

This film celebrates the struggle for survival in the city. His best friend is hampered by the obtrusiveness of the girl he loves, but could not marry her lack of sharp comprehension in the maneuvering with Gruen's mother is reflected in a situation we still feel

in a series of separate assessments and Central office staff are available to assist. It is at this point that the *assessor* (whether an *individual* or a *team*) begins the *assessments*. This is done in a *structured* and *systematic* way, with the flight of the displaying *nesting* *cliques* as the *measuring* *points*. These *assessments* are *indications* of a *display* *social* *process* which then *translates* as *display* *behaviours* which are *interpreted* by a *potential* *breeder* (the *assessor*) in *considering* the *status* of *colonial* *territoriality* and the *pace* of *super*-*display* (and *if* *it* *leads* *to* *competition* with the *breeding* *partner*) that *explains* *optimal* *site* *selection* *of* *nesting* *nesting*.

Henri Goussé *Photostatements* (1988) with a series of portraits shot in California. The pictures describe his perfumery and his film are presented as documents that try to earn out a living. Their dual human existence, a perfumer that goes back up stairs and in making shift, shines on the addressed which are periodically interrupted by the police.

Address: Bhawan, 14, Dwarshayani Marg

Ghosh (Baroosie Ghosh) the villager who travels to Boribay to become a madman to gain control of his wife. He wins at the Sumitro Jury Award.

overcomes a broken axle with which he can't kill the tiger in the jungle. His brains are a bit dim, but he's a good guy, especially in his delinquent comedies which are filled with a wild, old, free-living, and a homesick guy. *Reckless* is a decent film, but the tiger is killing the people who are trying to kill the tiger.

youngster who just happens to others. Unconsciously this past is made with great importance.

Penitentiary while he was given 33 of his co-conspirators 40-45 days. But Penruddock's defense was that he was not a member of the gang in the film. Penruddock was an expert in science so he looked at the evidence of society as it pertains to his argument that the accused committed robbery. He argued that the accused committed robbery but he did not commit it.

Politically-engaged cinema is rare in India and it is this the credit of M.S. Sathyu, a son of *Naam Hain* (1941) *Wishful*, that he adopted a political stance in *Challenge* (1947). *The Reservoir* (1950) *Challenge* (1947) and *Challenge* (1950) and his role as a filmmaker, particularly in South India where some of the social issues are still socio-political.

In *Chappaqua*, Barbara protagonizes as a woman who has to leave her Latvian family and becomes the all-powerful ruler of the Chappaqua estate. She is the political master who manipulates the police, the press, the karate expert and sexual agent. Here Galt White the novelist of historical romances who recedes effectively into the echo of the 19th-century Muslim nobility.

The film is notable for a sustained performance of the mother played by actress Bessie Love, who was a Broadway star before she became a child beauty queen. This is the first film Benét has worked with a commercial set-up, along with established stars, a director and a large crew. The cast includes a young Sean Connery, who is about to bring James Bond a touch younger, following the unlikely sequence in which Julianne Moore is a worthy successor to Elizabeth Taylor.



**Mental Health Paradoxes, or isn't diagnosis the struggle of Goliaths a pavement dwellers**



# David HEMMINGS

## Directing

You made your directorial debut with "Running Scared" in 1972

Yes. I liked it, the critics liked it, but the public didn't go and see it.

Some critics at the time — *Sight and Sound* for example — complained that it was a combination of Michelangelo Antonioni and Joseph Lherz.

I don't think that's too bad, do you? It is a very austere, rather cerebral film, which is full of a first director's preconceived ideas. I did this very heavily from Antonioni, because I like his style of directing behind the camera. I like utilizing the camera to tell the story, rather than utilizing the people to tell the story.

David Hemmings began his acting career in 1957 with a small part in Joe Mendoza's "The Treasure of Woburn Abbey". But it wasn't until his role in Michelangelo Antonioni's "Blow-up", in 1966, that he achieved widespread international recognition. Since then he has appeared in more than 30 features, including "Cavalcade", "The Charge of the Light Brigade", "Barbarella", "Alfred the Great", "Jagged Edge" and "Blood Relatives".

Hemmings is also a successful producer and director. In 1970, he produced "Unman, Wintering and Zigo", and two years later made his directorial debut with "Running Scared". His credits also include "The Disappearance" and "Coop d'etat", as producer, and "The Fourteen" and "Just a Gigolo", as director.

Hemmings was in Australia recently to co-star in Rod Hardy's "Thirst", and also began work on "Race for the Yankee Zephyr", a \$3.5 million action-adventure film which he plans to co-produce with Anthony L. Giacomo (the producer of "Thirst").

In this interview by Ross Lassell, Hemmings talks about his career as a director and producer, and his plans for "Race for the Yankee Zephyr".

ABOVE: Kim Novak (left) as in David Hemmings' directorial debut with David Niven during the making of *Running Scared*. (See p. 28)

Afterwards, you said about "Running Scared": "I wanted to make a film set in Belgrade and not set a parochially British film. I wanted to attempt at least to break out of a standard pattern of films that have come from British filmmakers. I wanted it to have a continental European flavor, because I thought it was about time we proved it was possible to make films here which didn't fall into the mould that everyone considers our films fall into".

Yes, and I still agree with that. I would say again today, truth be told, about British films

*Picture and Filming* named you as the most promising new director of 1972 ...

That's right. And *Collins* do

Charles said it was the best film to come out of Britain in 10 years. The majority of the critics loved it and were very supportive. Alexander Walker in particular was very strongly in favor of the film.

#### But it died at the box-office.

That's right. But *Running Scared* just wasn't promoted by anybody.

#### But it had a major distributor ...

It had a major distributor in Paramount, but the management changed during the making of the film, and Frank Yablans took over. I can assure he would agree with me that he hated the film. He didn't think Paramount should be investing in British films at all. The actual campaign, I think, allowed for 20 posters, there was no real promotion done.

You then directed "The Fourteen" which went into production a year after "Running Scared".

As a director, I was in a difficult position, after making *Running Scared*. It went over, the critics liked it, but it did one-and-a-half-times of the box-office. So I couldn't immediately get up a new film of my own. I did *The Fourteen* and I was pleased to be asked to direct it. It was universally loathed by the critics, but made a lot of money.

At that time I was faced with the choice of making films which I believed in, but were not commercial, or making films for other people which made money, but which I knew I wouldn't be 100 per cent sure with. It's the eternal dichotomy of film business.

I once read a remark made by Claude Lelouch, that every 10 years he was going to make a film like *A Man and a Woman*. Too often rapid! It's the only sort of film that really makes money.

Your most recent film, "Just a Gigolo", was made in West Germany last year ...

It's a very light film - both and jolly. It's about a young boy struggling to find his feet. David Bowie plays a Prussian officer who believes, because of his upbringing, that honour is his destiny. But he is an anarchist, there is no place for German soldiers in Berlin after the war.

Were you originally set as the director?

No, there were lots of people invited to direct it. I was originally asked to act in it. Then I did some work on the screenplay with Justin Sinclair, and eventually I

suggested I'd direct. At that time there was virtually nobody involved, except me. We then selected Sydne Rome, Maria Schell and Carl Jorgens, and finally David Bowie and Kim Novak.

It was a film fraught with difficulties, and there was too little pre-production. Yet, at the end of the day we got a film that I felt was worthwhile, I really loved it.

However, in the editing process it was constantly reworked and hacked at in an attempt to please every distributor who came along to see it. In the end, I threw up my hands in despair at the changes and said, "Look, you have the right to produce to meet this film, and you are evidently going to do what you want with it, and not going to give me time to settle down and get my distributor's film finished. — I quit the project is — forget it. So I quit the film."

You abandoned the project because it was trying to be all things to all men, or either, all things to all kinds of distributors ...

What happened on *Just a Gigolo* is something that often happens with independent producers and independent filmmakers — that is, there wasn't enough money left at the end of the day to be able to finish the film properly, or to sell it properly.

I believe that independent producers need money to be able to finish a film properly and not be



Robert Powell as the sensitive who allows his less-bred (and less-bright) co-producer Novak to direct *Running Scared* (left).

mailed in the final stages of production. If a producer is chasing cash and trying to sell during the post-production period, then you end up rushing the editing to get the film into the distribution hands.

It's very difficult for the director who is trying to cut a film when he is told that a distributor doesn't like a scene, and the producer suggests he cut it out. And each distributor doesn't like different scenes. So the film goes through all these constant changes, and nobody ever really gets a chance to live an own life.

When I quit *Just a Gigolo*, it was reshot by the German producer

and, I think, pretty much by committee. It was a desperate situation.

You told when you first got to Australia that the producer's attitude was "anti-German, pro-Nazi" ...

Yes, that's what I considered it to be. I thought it had lost its flavor, and the committee. Fortunately it was then taken up by Tedderwick in Britain, and they

David Hemmings' first *A Clock* (top). From left: Roger Moore, Trudie Styler, Maria Schell, Liv Ullmann, David Hemmings, Rudolf Schenkel, Helmut Berger, Sydne Rome and David Bowie.





David Hemmings with one of the child actors in his second feature, *The Firemen* (1973), about a group of boys fighting to stay together

said me what I thought of it. I said, "I think it's terrible, and I am not going to lend it a tremendous amount of support, because I don't think it's right."

But they were absolutely smashing. They got right behind the film, spent \$25,000 to allow me to recut it, and mounted a terrific campaign. If I had had six months more — or even six weeks more — we could have got an even better result.

Does your recent version of the film work?

It's not that I don't think it works, it's just that I don't think I have ever cracked it in terms of cutting it effectively. I think it may have been a mistake, in retrospect, to work on it. But because I did not feel I could make any further contribution under the circumstances.

A lot of criticism has been leveled at David Bowie's performance ...

I think David Bowie, in spite of what anybody may say about his performance, did the job that was asked of him by me, and if the fault lies elsewhere, it lies with me. That's Marlene Dietrich also come through for me in a way that exceeded my wildest dreams, and that's a very awe-inspiring experience for a young director. Everybody on the film did their utmost, and gave me their absolute, unyielding support all the way through.

If I am disappointed with *Just a Gigolo*, it is because the reaction to the film has not angled me out as being responsible, but has been leveled at other aspects, such as the acting, and the screenplay. I think ultimately the director has to be faced with the fact that what appears on the screen is his responsibility.

It's all very well for me to make

excuses, but it was my responsibility to see the film through in the best conceivable circumstances. It could have been better, but it would have taken a lot more pre-production and preparation and a lot more scriptwriting before the production. It was my foolishness which allowed it to go ahead with what was effectively, for me, only five days preparation.

I gather that was the biggest budget for a West German film since World War 2 ...

In current-day terms, yes, it was the biggest film to be financed wholly by German capital.

Was it financed with German tax-shelter money?

Yes, and a substantial contribution from the Berliner Senat, plus some individual finance as well.

### The international film industry

Could you comment on the state of the film industry in some of the countries you have been working in recently, starting with Britain?

I think the British film industry has talked itself to death. The problem is that everybody kept on saying for so long that the British film industry was dying that, in the end, everybody believed it.

The hardest thing in Britain is to find decent screenplays. I don't know why that should be, because we do have very good people who are capable of writing fine scripts. But for some reason the producers just don't come up very often. And when they do, the more strength they have in their writing the less chance there seems to be of them being made.



David Hemmings, Kris McQuade, Mike Radell and David Bowie at *Just A Gigolo*

In Britain, a lot of talented people seem to be working in television ...

Because television is reaching a completely new and different audience. British television is offering a vast range of options. We have, for the first time, companies like Eastern Film and others doing original drama on film.

If you have a good story to tell, it doesn't really matter whether you show it in the cinema or on television. There may be a little bit too much nostalgia about the cinema, which prevents a lot of filmmakers working in television.

What about the Italian film industry?

Italy is in such a poor shape economically that there has been a tremendous slump in production recently. No film gets financed without some kind of co-production or influx of cash from outside. Consequently there are a lot of Italian-German co-productions and English-Italian co-productions which are rarely successful.

So, on the one hand the Italian film industry has to go on for production, because it's the only way it can survive, but on the other hand they don't seem to be able to make co-productions which are commercially successful. This is also true of the films made under the Anglo-Canadian treaty, only one or two have really made it.

Is it the same situation with France?

No, because in France they can make films for France alone, and survive. A film that is made in France can actually earn its money back there. This can't be done in countries like Canada and Australia which need returns from

other markets.

The USA seems to be the one everyone in Australia is trying to crack ...

Everybody wants to crack the USA, but in the case of Australia, I don't think you are going about it the right way. The Australian Film Commission's drive to the USA seems to be right. This is Australia — Australia, you know, isn't. Be in it. Look what we are doing down here for ourselves.

I think that's misguided. Their approach is wrong. It's the filmmakers who should be at the forefront of the thrust, not the AFC. The film industry isn't — and shouldn't — become a Quisine. And if it does become a Quisine it will disintegrate and become very amateur and parochial.

Because it is government-controlled?

Yes. There are different ways for a government to support a film industry, and my feeling is that the Government should support the export side of film-making by offering all sorts of incentives.

The same thing applies to Britain and Canada. And it's the relationship between these industries which leads me to suggest that independent sources of finance, such as tax-levyage and co-production funding, must be exploited and exploited as much as possible, provided that there is control and the ability to learn from the mistakes of other countries.

Germany appears to be a country where co-production and tax-leveraging financing is widespread ...

The German film industry is very healthy at the moment because there is a great deal of money there to invest in films, and most of it does come from tax shelters.

## The Race For The Yankee Zephyr

The details, as far as possible, of your proposed \$3.5 million joint venture with Antonia L. Cinema — "The Race for the Yankee Zephyr" — are that it is to be written by Everett de Freitas and directed by Richard Franklin, with three leading overseas stars.

That is the plan. There are a lot of things to be sorted out with each of the partners involved before we can go ahead, but the plot is that of three people will come together.

I will take a back seat role in the venture. I will be concerned, on behalf of my potential partners, with the quality and the international marketability of the final screenplay, and also, which major international stars will be involved.

My function in the partnership is to take an Australian project overseas, raise the above-the-line costs, and at the same time run the project. It will then be brought to Australia, and be made in Australia.

I hope to exercise my views about the kind of film that I and my partners would like to make. So, I will also be involved in the artistic side from the early stages.

### What is "Yankee Zephyr" about?

It's about a plane — a fast sorry — that crashed with the American fleet's Christmas pay-off and the thus by various people in search of the wreck.

### An action-adventure film . . .

It's an action-adventure-music film. We are making some fund-

amental decisions about whether it should be an off-road or an underwater adventure film, and there are many differing views on this which have yet to be sorted out.

It's very much a race against time along the lines of *Passage, Gold, and Steel* at the Berlin

When Michael Fleet, the South Australian Film Corporation's London-based adviser was here late last year, he recommended that our objective should not be to sell Australian films per se, but to put together specifically international films. Is this what you are attempting to do?

I certainly subscribe to that view. I believe that the only way to make the market work for a long-term, commercially self-sufficient industry is to construct international films. And that means constructing international packages.

*Passage* is a word I hate, because it suggests that you are just putting a lot of elements together to make it happen, rather than allowing the film itself to happen. But the components of the film business are such that you can't count on the basis of the film itself, it has to be, particularly on the kind of budget, a film with international marketability.

If the Australian film industry is to survive and, to be frank, if my involvement in the Australian film industry is to succeed or not, of a projected partnership between myself and Australian filmmakers, then it has to be on the basis of bringing what expertise I can to a partnership of that nature.

Obviously it's no good me coming down here and trying to tell the Australian filmmakers how to make Australian films. They do it extremely well. The only way that I could involve myself in is to try and make them



David Hemmings as Mardon, the anti-English who eventually destroys the company of English oil tycoon Sir Reginald in Leslie Leloup's 'Cinemas' (1987)

internationally by bringing in international finance and perhaps international stars.

Michael Fleet's other advice was to lower standards and quadruple budgets . . .

I don't agree with lower standards. The benefits of the standards one can achieve with large budgets can be reaped fairly well. The problem is that the budgets increase in direct proportion to the stars that are used. You can still make a \$400,000 film or a \$600,000 film, but it can end up costing \$4 million if the right stars are there.

**Bigger budget, bigger compensation?**

I don't think the larger the budget, the larger the compensation. I think the below-the-line costs are what really counts as far as the production costs on the screen count. So, if you have a budget which is way, way at the top end — say, \$2 million, above-the-line and \$1 million below — it's the way in which you spend the \$1 million which counts. You have pre-

sumably paid \$1 million each for two leading stars, but you know that in a result you will receive that cash on their routes alone. That's the theory, it doesn't always work in practice.

Is the figure of \$3.5 million for "Yankee Zephyr" correct?

It's arbitrary without breaking down the final screenplay, but it takes into account most of the factors we think are likely to occur in the event we get the kind of people we need for the film.

\$1 million of that will come from the usual private and government sources here . . .

That is the proportion in which we hope the investment will come.

**Have you already approached the various government departments and corporations here?**

Not as far as I know, but that's not my job. I am here to try and match the financial resources that I have with those from government commissions.



From left: David Hemmings; Alan Alda and Sally Struthers in *The Long Day's Journey*, directed by Peter Cullinan

Will the \$2.5 million that you are raising come from German tax shelters?

No, I don't think the German tax shelter situation will be compatible with Australian certification requirements. There are many difficulties, but until I examine the situation more carefully I won't know.

The inference of what you were saying before about German tax money is that you are going to get a certificate from the Minister for Home Affairs to classify "Yankee Zephyr" as an Australian film, to take advantage of the two-year tax write-off provisions in the new amendments to the Income Tax Assessment Act . . .

That's right. The whole point of the exercise is to make Australian films, but ones that are international. They have to be certified as Australian — and as they should be — to reap the benefits of the financial advantages.

Was your experience with this kind of co-production in Canada similar?

Don't forget that under those circumstances we are not actually looking at a co-production, we are looking at a joint-financing venture, which is slightly different.

In Canada it was extremely difficult to put together a government-to-government production. It was the first time it had ever been done.

So you were involved with government finance there, not with private enterprise . . .

We were involved with private enterprise and government. But in the view of the Canadian tax shelter situation, as it stood when I co-produced *The Disappear-*

*ance*, it was unquestionably the "good housekeeping seal of guarantee" to have the Government as a participant.

Will you be looking for a major or minor distributor?

Probably not. I can't say that is a firm policy. What we would hope to do is to make pre-sales of some kind. Whether they will be directed to a major distribution company in the USA, I don't know. We'll approach more likely to an television movie distributor.

Michael Frost also said that it now costs a great deal more to market, advertise and promote an international film than to make one, and that Australians need to put a much higher percentage of the budget into marketing. Do you have a budgetary provision for marketing and exploitation?

We have a \$500,000 provision on *Yankee Zephyr* for what we call below-the-line advertising. That was at my insistence, and with Tony Giannini's immediate agreement.

Are you aiming specifically at say one overseas market?

In the case of *Thief*, the aim is Canada; in the case of *Yankee Zephyr*, we would have attempted a number of pre-sales before say kind of Canadian distributor. It's very difficult to sell films offshore at this stage.

Do you think the ABC is misguided in concentrating on Cannes?

No. Cannes has exceptionally good promotional value, the ABC has proved that as a result of their efforts there. As a marketplace itself, the producers who

have got been able to make a complete pre-sale deal with major distributors are actually at Cannes to try and pack as the deals they have raised. A film that is really "hot" doesn't need to be shopped about Cannes too much.

The way I see it, I believe a person-to-person approach is definitely more beneficial to the film than a more hit-and-miss at Cannes. But Cannes is a very good place to go for a film that doesn't have much chance of American sales.

Are you aiming for an American sale first?

The international market is the USA. It's what every single English-speaking country that makes films really wants to crack.

You obviously place great emphasis on promotion . . .

It would seem absolutely ridiculous to make a package of capsules, for example, and to spend the amount of time on research it would take to get the timing and the packaging right, then leave the marketing to individual telecommunications around the country. Marketing is part of making films. It's part of the industry.

I think it's really irresponsible of filmmakers to disregard the way

in which a film is sold to the public. The commercial viability of a project must be considered before it's made, and that includes the way in which the film will be presented.

I'd love to go out and make a *L'Avventura* or a *La Notte*, or a *Foto in Positivo*, but that sort of film just isn't commercially viable. There is no way I could raise the finance for a film like that today.

The opportunity to make that sort of film comes to be over, for time-being, sayforever . . .

The popularity of television and the way it is now being used absolutely provides the opportunity to make that sort of film today. But I suppose there will always be an *Easy Rider* which, when it appears, will send everybody looking for the title film. At the moment, however, big is the word.

But you today have to drag people away from the television set, so they have to offer something that television can't. And at the moment that is big screen big action. So, everybody wants to make that \$7 million starlet who suddenly goes out and grosses \$100 million. That's why the film industry is so attractive to so many people — it's the ultimate gamble.

## PHOTOGRAPHY

1946 *Born Yesterday* (Screen)

1949 *United in Evil* (Australian industry, small roles in minor roles in numerous features and shorts)

1954 World premiere: *Requiem for a Heavyweight* (The Town of the Seven Days)

1955 *One Came in Fortune* (co-starring with Jim Thompson)

1957 *George Cukor's Story* (Stardust)

1958 *The Heart Winkle Incident*, David Cates

1959 *Man of a Thousand* (starring in *It's a Wonderful Life*)

1960 *One of a Kind* (starring J. Lee Thompson)

1961 *Sex Toys in the Street* (starring J. Lee Thompson)

1962 *The Wind of Change* (starring, Luree)

1963 *Sing and Singing*

1964 *House People* (starring, Clark Gable)

1965 *One in a Million* (starring, Lee J. Cobb)

1966 *The Goldfarb Story* (starring, Lee J. Cobb)

1967 *It's a Love Story* (starring, Lee J. Cobb)

1968 *Requiem for a Heavyweight* (starring, Lee J. Cobb)

1969 *It's My Career* (starring, Lee J. Cobb)

1970 *One of the Best* (starring, J. Lee Thompson)

1971 *How I Met My Mother* (starring, Lee J. Cobb)

1972 *One of a Kind* (starring, Lee J. Cobb)

1973 *Requiem for a Heavyweight* (starring, Lee J. Cobb)

1974 *It's a Wonderful Life* (starring, Lee J. Cobb)

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# The Structure and Size of the

Julie-James Bailey\*

In March 1976, the Research and Survey Unit of the Australian Film and Television School tried to establish the structure of the film and television industry and how many people were employed in its various sectors.

The only published employment figures available were:

1. Those of the Bureau of Census and Statistics, which came from the 1971 Census.

Code	Classification	Number of employees
8111	Film and television production	1810
8113	Distributors/Marketing Film and Television	600
8114	Television	4951
8115	Television	6200

These codes are broken down into classified occupations under employer, self-employed, and employee. The relevant groupings are:

068	Adolescent editors, editors, shorthand and typists
069	Bookkeepers and journalists
070	Caterers, projectors, sound recordists and sound-recording operators.

2. Those contained in the 1976 annual report of the Australian Broadcasting Control Board, which states the employment figures as:

Commercial television	3940
Programmers	1024
Administrative	1195
Engineering	1061

Australian Broadcasting Commission	
Gratuitous and Intended	8400

Gratuitous	
Programme including	
Public affairs	2748
Movies	479
Orchestral Concerts	481
English exp.	1785
Management groups and information services	1171
Radio Australia	180

Independent production companies	1176
	11624

None of these were sufficiently detailed to give a satisfactory picture of the number of people employed in the production and operational wings of film and television. But calculating employment figures is not easy for these reasons:

1. The industry has grown and changed considerably over the past five to seven years, and is continuing to change.
2. There is a freelance sector, which means that the number of people employed fluctuates at any one time.
3. There are a large number of small employers (production houses who employ less than seven full-time people) who often double up as freelance crew for other employers.
4. The small production house sector is not very stable, because employers often set up a company for one or two productions, then dissolve it.
5. The film and television industry is very research oriented. Many employers are given to short-term deadlines, and are not used to taking the long

view which research will the gathering of statistics and facts needs.

Because of these problems there is a great deal of opinion, but very few facts, about the structure and size of the industry.

The facts were collected through telephone surveys and interviews with each sector of the industry, in each capital city, between November 1976 and November 1977. Even then, the information collected can only be used as a guide. Hopefully, however, it provides a basis on which to start our build.

six full-time staff, freelance pool, and government-funded organisations.

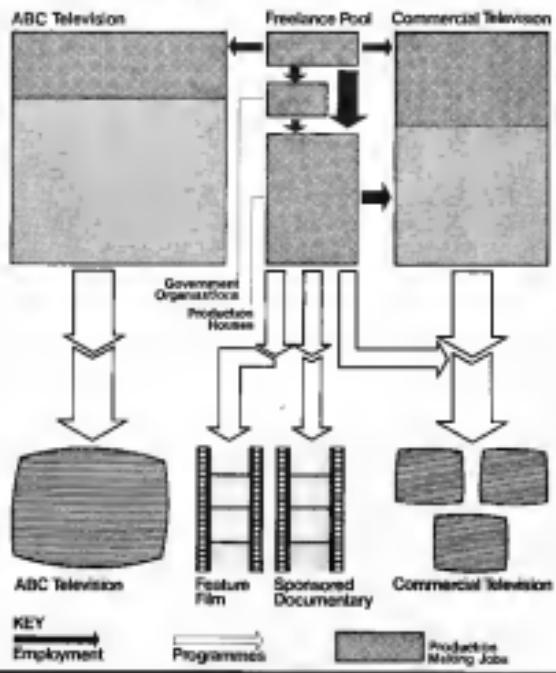
The way the different sectors of the industry relate to one another, in terms of what they produce, is best shown diagrammatically. (See Chart A.)

The most notable feature of this chart is how the flow of work within the industry falls into two distinct areas. The freelance pool, government-funded organisations, and production houses are inter-related — each serving the other and commercial television — while the ABC, with the exception of an occasional freelance stringer, is quite separate.

## The Australian Broadcasting Commission

The ABC produces and distributes its own films and videotape programs. It seldom subcontracts the production of Australian material

**Chart A**  
**Structure of the major Film and Television Production Industry**



1. Adapted from a paper given to the Australian Film Conference at the University of New South Wales June 23, 1978.

2. Broadcast from ABC annual report 1975/76.

# Film and Television Industry

from other sections of the industry, although it does buy some feature films and documentaries. In 1977, this amounted to 49 hours, which only represented 1.9 per cent of Australian programs shown on the ABC.

The ABC's own production studios are in Sydney and Melbourne, but each state produces its own news and current affairs programs, and some local programs. Features available from the 1976-77 ABC annual report reveal that the number of programs of Australian origin totalled 2652 hours of which 2632 were produced by the ABC. This averages at 51.1 hours a week. (The repeat component in this figure is not available.)

## Employment

The number of people employed in ABC television in 1977 was 2363 which was made up as follows:

ABC full-time television staff		
State	Program-making	Engineering
New South Wales	859	104
Victoria	473	72
Queensland	337	38
South Australia	131	61
Western Australia	158	43
Tasmania	524	26
Total	1822	303

## Revenue

The total revenue for the ABC in 1977 was \$148.2 million, of which \$74.5 million was allocated to television. This was an increase over the previous year, but represented a smaller proportion of the overall budget by 2 per cent than in the previous year.

## Commercial Television

There are 59 commercial television stations throughout the country, with three in Sydney, Melbourne, Brisbane and Adelaide, two in Perth and one in each of 34 centres. Production is organised on a network basis over three networks, with most production taking place in Sydney and Melbourne.

The individual commercial stations are responsible for their own programs. They also buy and sub-contract the production of programs from independent production houses.

The most recent figures available are from the 1976-77 Australian Broadcast Tribunal Annual Report which states that the amount of Australian-originated programs shown by the metropolitan stations was 1986.7 hours. This averages at 18.2 hours a week for metropolitan stations. (The repeat component in this figure is not available.)

## Employment

The number of people employed in the capital city studios during the course of the survey appeared to be

### Commercial television full-time staff

City	Staff	Programme Engineering
Sydney	1081	817
Melbourne	884	620
Brisbane	384	340
Adelaide	388	340
Perth	209	207
Hobart and Launceston	130	57
All capital cities	3240	2467

Note: It appears that there is no uniform definition of programme and engineering studios, as that figure for jobs included in these categories may not be comparable to those in the survey.

## Revenue

The total revenue earned by commercial television in 1976-77 (not seasonally adjusted) was \$211.8 million, which represented an increase of 3.9 per cent on the previous year.

## Production Houses

Production houses produce advertising commercials, educational documentaries, leasing and educational films, feature films and series. They vary in size from one-person operations to large organisations employing between 100 and 200 full-time staff. Most production houses rely on a pool of freelance technicians.

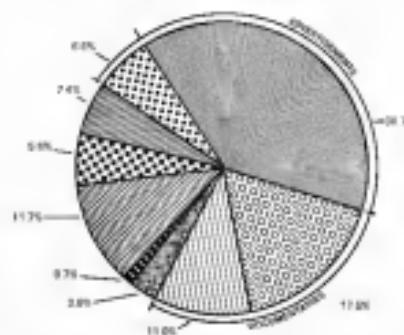
Identifying the production house sector is a difficult task. The Broadcast and Television Year Book, a telephone survey of companies listed in the yellow pages of the telephone directory in each state, together with listings kept by the Australian Film Commission and other industry organisations, were used to identify this sector.

A total of 43 major production houses (these employing seven or more full-time staff) and 182 minor production houses (one-person operations or employing up to six full-time staff) were identified. Unfortunately several firms would not co-operate in the survey, and some could not be contacted. These figures should, therefore, be used as a guide only.

The survey indicates that at least 1700 people are employed full-time in the production house sector, although it is possible that some may also have been included in the freelance sector. (The

3. These figures were provided by individual organisations between November 1976 and November 1977.

Chart B Production Houses Graphic Summary of Work Types - National Pattern



Key	Work Type
100% Advertising	100% Advertising
50-89% Advertising	50-89% Advertising
100% Documentaries	100% Documentaries
50-89% Documentaries	50-89% Documentaries
100% Feature Films plus documentary production	100% Feature Films plus documentary production
50-89% Educational Documentaries	50-89% Educational Documentaries
50-89% AV, Story-Art, Training, Educational Films	50-89% AV, Story-Art, Training, Educational Films
Other	Other

**Prediction house full-time staff**

City	Major	Employees	Minor	Employees
Sydney	25	255	65	181
Melbourne	14	617	50	87
Brisbane	9	29	13	31
Adelaide			18*	50
Perth			10*	47
Hobart			2	2
Total	49	1338	162	356

\*The number of non-production houses are included.

production house sector depends largely on freelance personnel to crew productions on a daily basis.)

**Programs**

The 147 major and minor production houses interviewed were asked to indicate the type of work they produced. The breakdown shows that for more than 38 per cent of their work, 45.3 per cent were dependent on making commercials, and 27.5 per cent on documentaries. (See Chart B, previous page.)

**Revenue**

Revenue for the production house sector comes from several sources, including commercial television, government funds, the film industry, and advertising agencies. The only figures available are from the advertising sector which contributed \$10.8 million worth of work in 1977.

**Freelance sector**

The number of freelance personnel working in the industry is difficult to establish, it was estimated through agencies and production houses. However, in Brisbane, Adelaide, Perth and Hobart there is a fluid inter-relationship between the small companies, so that in effect they employ each other on a contract basis. 'Nightshifters' from the ABC and commercial television stations also boosts the availability of freelance labor.

**Estimated freelance pool**

As closely as can be established, the following table represents the size of the freelance pool.

State	Agency	Estimated	Total
New South Wales	200	50	250
Victoria	88	6	94
Queensland	—	20	20
South Australia	96	—	96
Western Australia	—	12	12
Tasmania	—	2	2
	915	90	1005

**Government-funded organizations**

The Commonwealth and State governments directly fund organizations to make programs, and potentially subsidies film and television production. Staffing employs administrative staff and production personnel with Film and/or video production experience.

As of March 21, 1978, government-funded organizations employed about 294 full-time staff, of which 138 were either in program-making areas, or where the experience of someone who had made programs was needed.

The APC by the Commonwealth government, of which \$3.5 million was provided for Film Australia to make and contract work to independent production houses. Funds allocated to the Content Activities Branch of the AFC are invested in feature film, television production, and provide general assistance to the industry.

**Industry structure**

A summary of the above statistics for the industry is shown in the table below.

**FUTURE TRENDS**

Traditionally the freelance and production house sector has centred on film production, supplying films to networks and programs to commercial television. However this balance is changing. There are now a number of videotape production houses, and the commercial television stations are making commercials on videotape, thereby reducing the number of commercials made on film by production houses. At the moment this does not appear to be causing a significant depression in employment among the freelance and production house sectors, because Film Australia is employing fewer full-time staff and more freelance staff, and the feature film industry is using freelance personnel and production houses.

However, if there is a continued growth in commercials made on videotape, particularly by the stations' full-time employees, it could mean that the traditional way in which film technicians have learned and developed their craft will not be as readily available. This could have serious effects on the future development of the film sector of the industry.

**Education and community**

There is also a sub-industry which services educational institutions and community groups. It includes State and Federal education departments providing production facilities for the making of programs and films specifically for educational needs, video access centres, community education centres, and the many and varied local, State and Commonwealth government units established to conduct courses and make training and/or publicity films and videotape material. Actual employment statistics are impossible to identify, although the demand for the services of film and video units is increasing rapidly. The relationship between the sectors is indicated in Chart C.

Concluded on P. 402

**Statistical analysis**

Organization	Persons in full-time employment	Production/Technical areas
Australian Film Commission	1671	96
ABC Film Corporation	120	—
Commercial TV Corporation	70	—
Queensland Film Corporation	13	—
South Australian Film Corporation	56	14
Telewest Film Corporation	241	21
West Australian Film Council	—*	—
Perth Institute of Film and Television	109	8
Total	884	108

1. Includes Film Australia, Broadcast Film, production offices and one part-time controller.  
 2. An executive officer integrated by the Commonwealth Government into the Australian Film Commission. This represents 100% of the 120 full-time employees.  
 3. Also employs 120 licensed garmenters on a short-term full-time or executive officer as a production basis. There are seven honorary members of the Film and Television Council.  
 4. The Film Institute of Film and Television receives financial support from the Commonwealth Government. It is a registered charity and has full-time finance administration staff and eight part-time staff in areas related to production and exhibition.

**Revenue**

In 1977-78, \$9.2 million was appropriated to

**Industry Structure**

Sector	Program-making	Engineering	Revenue (\$ million)	Broadcast programs (hours a week)
ABC	1190	300	74.9	81.3
Commercial TV	1184	100	211.8	33.96
Production houses	1700+**	—	N/A	N/A
Television-aud	400	—	—	—
Government	136	—	15.1**	N/A

\*\* Average for each metropolitan station.

\*\* Derived from separate broadcast and administrative staff.

\*\* 0.7 million sponsorship to the Australian Film Commission, plus \$1.4 million appropriated from state governments to state film corporations.



Photo: J. H. Morris

# CANTRILL

## Arthur and Corinne

You once said of your film "Harry Baetis" that it "severes as an expression of hope in a time of turmoil". After watching the film, I am not sure there is a relation between the film and the 'message' you ascribe to it ...

Arthur It was something written at the time of making the film, and relates to the way we felt about being back in Australia.

Corinne One dramatic word, however above I think both of us are very possessed by the society we live in. I think the end of Harry Baetis is hopeful.

So, in a world of depression you bring forward a message of hope as a positive contribution ...

Corinne I use the film itself as something that gives humanity a

Arthur and Corinne Cantrill are Melbourne-based avant-garde filmmakers who have been producing experimental films since the early 1960s. In the 16 years since their first explorations into alternative film forms, they have made more than 70 films (three of them feature length).

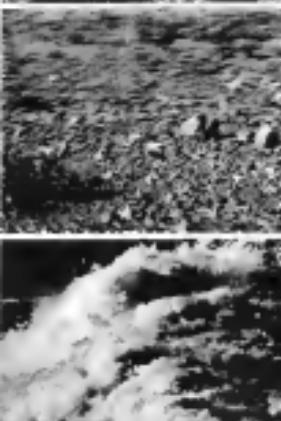
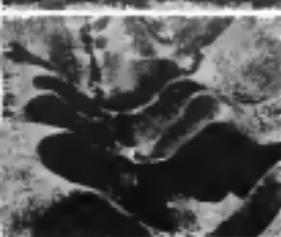
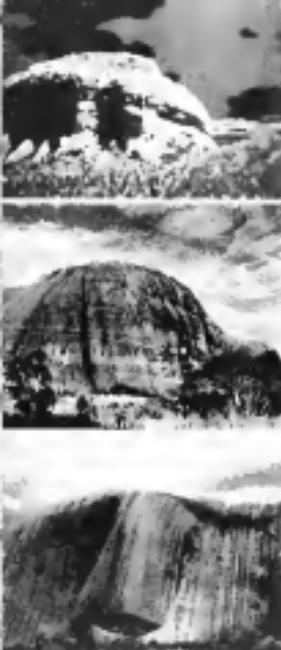
Their films have a strong representational content, with considerable 'meaning' and 'message': concerns which involve expressions of hope, social despair, loneliness and purity. At the same time, the filmic processes which they investigate, particularly their work with solar, hand-printing, and editing is innovative.

In addition to their filmmaking activities, the Cantrills have also been involved in film teaching and television documentary film production, and, since 1971, have published *Cantrill Filmmakers*, a magazine devoted to alternative filmmaking and video production.

This interview was conducted by Sam Robotic, a lecturer in cinema studies at La Trobe University, Melbourne, and is concerned with the conjecture in their films of process and representation, particularly as it is manifested in their landscape work.

hope. I think anything that is feminist and wonderful is hopeful. Arthur But that is not to say it was the reason for making the film. In a sense, it is almost an afterthought, something that occurred to us having made the film and looked at it and thought, "Well my gosh, that is an expression of hope."

You also described "Roundoff" as "liberated rapid automation evoking the life energies at work in a certain landscape. The accompanying Aboriginal music has similar ceaseless life rhythms." The film, reprinted in these terms, becomes a metaphor, a sign of something else. In fact, "Al Eithan" is subtitled "metaphor of death". You seem to think of your film as expressing very definite meanings: hope, death, energy, despair ...



Arthur: It's the extent to which we have light with movement, and we don't try to block that in our work. We find it possible to deal with themes that are not considered by other avant-garde filmmakers, and at the same time use techniques that have very much to do with the processes of film, the act of photography, the act of editing, the action of light upon the film.

The common denominator of a metaphor: for life or memory is light. We see no difficulty in using this as a common metaphor for what might be regarded as somewhat romantic ideals, and combining them with physical material approaches to the filmmaking question.

You speak of your films in these metaphoric terms; you also describe processes in some detail. For example, with regard to "Earth Message" you have said: "Filmmakers are created from soil that is passed through layers of language, shadow, and bath, layers of movement between layers of superimposition. The film is strained in the process with a minimum of editing. There is concern for film sounds created by image, texture, color, movement and sound." Are these the terms in which you wish your films to be discussed and understood?

Arthur: I am very conscious of the difficulty of writing descriptions for the guidance of an audience. At times I am quite uncertain about it, and I think it can short-circuit a viewer's response. Sometimes I wish we hadn't written them.

When you write about your films you function as critics or theorists. These are critical positions involved in the kind of statements you make about your films ...

Arthur: We may be writing material that doesn't do the film justice at all, and is just poor criticism.

What is interesting about your criticism is that it is primarily descriptive. You say: "Here is this film. It goes through these processes. You can see the processes in the film" ...

Corinne: When the film is shown to people for the first time I don't think anyone can possibly expect to get from it what we got from seeing it dozens of times.

Do you think there is something to get from it; a definite thing which the film is, and which, if



properly described, can be known and appreciated by an audience?

Corinne: Why can't they know and appreciate it by seeing and listening to the film?

Arthur: I prefer to think of a number of possibilities of approaching a given film. The most we could hope for with our written introductions would be to suggest some kind of jumping-off point from which viewers may say some ideas, and who develops their own response, and hopefully, not feel that they are forced.

Do you think an audience experiences difficulties watching your films?

Arthur: We are aware of this difficulty. We have been to screenings where there have been screaming, rage, demonstrations against what has happened on the screen.

We do have this almost perverse inclination to show our work as widely as possible, and sometimes we choose the audience so we won't have such difficulties. We may choose to show the work at colleges, or in certain environments where we know we can handle the situation.

Corinne: We always feel apprehension that our work doesn't get a wider public showing. But then when I go to a cinema which is trying to show a better type of film — such as The Longard in Melbourne — and see the people there in the audience, and hear their talk, I just know that the problem isn't with our films, but with society. There is an enormous barrier between ourselves and most people.

How do you contrast that kind of problem?

Corinne: I don't know.

Barry Honnor the anarchist poet and writer of the *Quintet*. Barry Honnor (1910), a film which explores his idea of life from the consciousness of various individuals.

Is it an historical or even practical problem?

Corinne: All I can say is, I am not going to become like them, in my lifestyle or in anything.

What does "like them" mean?

Corinne: I am not going to become brutalized like they are. I see other people as brutalized. I am not going to become like that, and see our work cut down to that level.

A lot of audiences are appressed for certain films, but there are also a lot of films that don't allow the audience to expand an understanding. Often the audience is accused of being insensitive if they don't understand ...

Arthur: That's a rather arrogant position we have tried to avoid.

Why is *Lookscope* so central to concern in a large number of your films?

Corinne: One of the things we are concerned about is to try and work towards an Australian consciousness. The Australian landscape is based in an Australian consciousness.

But the Australian culture is about ...

Corinne: That's what we are told.

What else produces this image of the landscape but an urban culture? Nature is just nature. Australians mostly live in cities ...



White Space in *Moving Sands* (1969), which uses multiple superimpositions to create a graph of movement

Connie: I don't think nature is an urban preoccupation.

Arthur: No, it is a preoccupation from the viewpoint of one living in the city.

It is a concern of experimental filmmakers to find the exact combinations of the things they film. Objects are made bold, left to recede, or serve as backgrounds for other kinds of work to do with film processes. Landscape is a subject which is full of connotations such as romance, loneliness and freedom. Do you regard this as a problem?

Arthur: We seem to have two areas of work going. There's the Harry Huston, *Skin of Your Eye*, *Believe Spencer* refined black and white material, all very much to do with process.

Connie: All the landscape work is to do with process, too! *At Ethan*, for example, isn't that to do with a cinematic process? *Ocean at Point Lookout* is also very much to do with cinematic process.

In landscape, there is this question of what sort of images you want to have in your head. And one of the images we want to get into more and more people's heads is landscape, so that they can perhaps be more aware of it, or think about it.

What do you want them to think about the landscape?

Connie: I don't know. I would like them to think about something other than major car-

and cities

You want the audience to think about the landscape, but you also want them to think about the film. What relationship do you see between the film processes and the landscape?

Connie: We have been trying to create a relationship between a cinematic process, or maybe two, depending on the film, and a particular landscape.

Arthur: And we have chosen certain techniques, or processes which very often seem to be related to that landscape. Not so much to depict the landscape as it exists out there, but to reflect our response to it at a given time. It's not as if we are attempting to reveal the landscape to make people feel good about the fact that landscape exists.

Our other landscape material is the three-color separation material, which is very precise, technical, and to that extent perhaps back to what are almost still photographic images of certain aspects of the landscape.

Could you explain the color separation process?

Arthur: It's simply the process that occurs on normal color film at the first layer of emulsion. Color from a given scene is broken up by means of film into its three components — red, green and blue. These are the basic primary colors in light transmission.

We film the scene with a red filter on a strip of black and white negative film, and then, without moving the camera, film on a strip, we film the same scene through a green filter, and next through a blue filter. So we have all the red, green, and blue in the scene, and when these three strips are printed together through

black on to color stock, they release the information. Combinations of these three primary colors become the complex mix of color we see in everyday life.

Having given this very precise technical description I should also point out that a lot goes on between these three exposures that doesn't occur when a strip of normal color film records color in that way.

Connie: In the three-color separation landscapes the shots are all static. They are all set-up situations, usually running for about a minute. What's very interesting is that within that totally static landscape shot there is so much activity and movement, often of an extremely subtle nature, which is the result of what we film, like the movement of very faint cloud shadows. So that within each of these static set-ups you become aware that — in which apparently does not exist — there is tremendous activity.

A greater awareness of external reality, or a greater awareness of the reality of the film?

Connie: Both. I suppose certainly, in terms of talking about the movement of cloud shadows, there are things you may not notice when filming which are pointed up by the three-color separation process. The process also highlights the subtle realities of the film, because there are always subtle fluctuations of registration — which are interesting, too.

How are the color changes presented on the still-life subject in "White, Orange, Green"?

Arthur: We inserted a little piece of glassed fiber into the film side of the camera. There are basically two colors, apart from the clear white extremes — orange and green. We chose the colors and the materials we were filming because of the relation that the materials have to the monochromic effect of the orange, green and white. In other words, these are components of orange and green and white in the objects filmed.

We were intending that to be a play of color on these objects, as three objects with the illusion of three-dimensionality which the film brings. We were interested in how this three-dimensionality was influenced by the over-laying of the monochromes, which related to some of the colors in the field. So, there are a number of considerations, and the rhythms that finally occur in the last print were arrived at through shooting and editing.

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Right from top: *1 Island* (1962); *2 Bright* (1962); *At Ethan* (1967); *Earth Message* (1967); *Harry Huston*, 6 (1968).

# GUIDE FOR THE AUSTRALIAN FILM PRODUCER: PART 14

## CENSORSHIP IN AUSTRALIA

In the 14th part of an 18-part series, *Cinema Papers'* censoring editor Antony J. Gigante, and Melbourne solicitor Ian Bellies and Leon Gorr discuss Australian censorship rules and requirements.

### Introduction

The censorship of films, and of advertisements for films, in Australia is regulated partly by the states and territories, but, with exceptions which are discussed below, it is centrally administered.

A federal body, the Film Censorship Board, administers the film censorship requirements of the Commonwealth, and also most of those of the states and territories pursuant to authority granted in various ways. There are certain special procedures.

The approach of the states and territories is to prohibit theatrical exhibition of any film which is not exempt from censorship or duly approved by a censoring authority. Although the legislation contains many similar provisions, it is not uniform. There are local variations, for example, in the definitions of "theatre", "exhibit" and "film".

Theatrical exhibition, whilst the meaning of the legislation, is not confined to screenings in cinemas, but generally does not cover private screenings for which no admissions charge is made. In some state acts it is unclear whether "film" includes videotape.

The states and territories have adopted a uniform classification for censored films. The relevant Commonwealth requirements are the *Censor (Censorship of Film) Regulations* made under the Customs Act, and *Broadcasting and Telecommunications Act* 1942-1978.

The *Censor (Censorship of Film)* Regulations relate to imported films and film advertising media. The control of imports being within the Federal legal jurisdiction under section 51(x) of the Constitution, as interpreted by the High Court. For the purpose of such licensing, television program standards have been established pursuant to the Act. Certain kinds of film are required to be censored and classified according to these standards, before being televised by a licensee. The censorship classifications of films for television differ from those adopted by the states and territories.

The Act does not regulate the use of television sets or video equipment at such, nor does it provide directly for the establishment of orbit television systems, although any community television licensee has to be licensed. Another Federal act, however, the *Telecommunications Act* 1975-1976, makes it an offence to install television cables across property boundaries without proper authori-

### Editor

A closed-circuit television system within the boundaries of a single property (e.g. in a guest house), and one involving a commercial advertiser, would still require Federal authorisation. An Australian-made film shown on such a system would not have to be censored pursuant to any Commonwealth legislation, but such a showing might fall within the relevant state or territory legislation.

While the *Administrative Framework of Film Censorship in Australia* is uniform, it places the censoring process without exception on film legislation. There are, for instance, a few differences in the procedures adopted by the Film Censorship Board when censoring on behalf of the states. They have gone uncorrected, as such, because of bureaucratic inertia, and because applicants for censorship are more interested in the practical results than in the forms used to achieve them.

There are some prohibitions in the legislation, e.g. against publishing a forthcoming film before it is censored, which are impractical to enforce strictly, and which are, therefore, frequently breached without prosecution. Some differences in the censorship classifications given to similar films, and in the readiness of the authorities to police the legislation, are difficult to explain. It seems film censorship is one legal area in which politics and personalities may play at least as important a part as the letter of the law.

### The Film Censorship Board

As a result of the provisions and arrangements referred to above, the main censorship authority for films in Australia is a Federal one, the Film Censorship Board, set up under the *Customs (Censorship of Film) Regulations*. The nine-member Board has its office in Sydney, and its functions include:

- (a) viewing, and either rejecting or registering, all films and videotapes imported into Australia;
- (b) viewing, and either rejecting or classifying, all films (other than exempted films) intended for cinema exhibition, or for such other kinds of exhibition in Australia as are controlled by state and territory legislation;
- (c) viewing and classifying all films for Australian television other than:
- (d) films produced in Australia by an Australian television station, or by an independent producer under contract to an Australian television station, and
- (e) television commercials;
- (f) examining, passing or rejecting all imported posters, photographs, and other advertising matter intended for use in connection with the exhibition of a film, and such locally-produced advertising matter for films in the censor's register to be advertised.

The Board is proposed to discuss internally with censuring producers the likely classification of a proposed film if made in accordance with a submitted script, but no formal decision can be made until the film is viewed.

Anyone approved by the Board's decision as a non-television censor can appeal to the Film Board of Review, a five-member body, which meets when an appeal is lodged. The only higher appeal is direct to the Federal Attorney-General. Anyone approved by the Board's decision on a film for television may appeal to the Australian Broadcasting Tribunal.

The workings of the Board were explained in an article in the January 1977 issue of *Cinema Papers* by the then Deputy Chair, Peter Strickland. According to Mr Strickland, the Board does not see itself primarily as having a suppressive or repressive function, and nor does its function include the enforcement of its decisions. Enforcement is a matter for federal, state, and territory policing authorities.

Information about the Board's classification of films for cinema release, rejections (giving the basic reason), and cuts made in films submitted for classification, is published in the Commonwealth Government Gazette, and is reproduced by permission in *Cinema Papers*.

### Rejection of Films by the Film Censorship Board

Regulation 13 of the *Censor (Censorship of Film) Regulations* requires the Board to reject any imported film which, in the opinion of the Censor is:

- (a) indecent, obscene or blasphemous;
- (b) injurious to morality, or encouraging or inciting to crime;
- (c) offensive to a friendly nation or to the people of a part of the Queen's dominions, or which:
- (d) depicts any matter which is undesirable in the public interest.

The five states, whose film censorship is administered by the Board, specify similar grounds for rejection, but with some differences. There are also slight differences in the grounds for rejection between the states. Thus, all refer to films depicting matter which, in the Censor's opinion, is of an indecent or obscene nature, but Victoria and Tasmania also refer to matter of a disgusting nature.

No state mentions blasphemous matter, nor matter offensive to a friendly nation. All states, however, refer to matter which, in the Censor's opinion, is likely to encourage or incite crime. Western Australia and Queensland also refer to matter likely to offend the "public disorder". Matter which is "injurious to morality" and "undesirable in the public interest" is mentioned in the New South Wales, Western Australia and Queensland acts, but not in Victorian or Tasmanian acts.

New South Wales, Western Australia and Queensland specify that the Censor's opinion on these matters is to be fervent after having regard to the manner in which the film would be classified if it was not rejected. This allows for the possibility of a recommended classification.

All five states direct that, notwithstanding these grounds for rejection, the Censor shall not reject, and must classify a film which "in the Censor's opinion" in Western Australia and Queensland:

- 1) is based on fact and with artistic merit
- 2) reproduces or adapts any work of recognized literary merit, or
- 3) represents any original, historical, traditional, mythical or legendary story.

There are such provisions in the *Customs (Censorship of Films) Regulations*.

In practice, the differences in the grounds for rejection and between the states, and between their requirements and those of the Federal regulations, are of little consequence. The Film Censorship Board apparently takes an overall view of the criteria for inadmissibility or rejecting a film.

In her article in *Censor Papers*, Joani Suckling had this to say about the Board's rejection of films:

"Most films currently rejected — and that was about three per cent in 1975 — are those found under 13(a) as being 'indecent'.

acceptable supporting purpose or theme, nor redounding features of social, literary, or artistic merit."

"When we talk about obscene violence we think of such violence as being totally gratuitous, relished, dwelt upon, and portrayed for its own sake — for example where the audiences are invited to "witness" an "bloody", "macabre", close-ups, and sudden, grotesque actions."

"The Film Censoring Board does, on a map, count a degree of quantitative and qualitative control over films. Quantitative control in the sense that three per cent of films were rejected and 25 per cent were censored (1975), qualitative control in as much as the overwhelming majority of those rejected were totally without redeeming social purpose or merit."

## Censorship Classification of Films for Non-Television Release

The basic idea behind the system of classifying films (which have not been rejected) is to inform the public of the nature of a film. All the states and territories have adopted four classifications:

Classification	Symbol	Comments
General Exhibition		For all ages. Family entertainment. These are not necessarily suitable as a film for children that do not contain material that might distress children or upset their parents.
Not Recommended for Children		Means not recommended for children under 12. For films which do not qualify for "G" because of sensibility in the plot, theme or treatment, "there may be scenes which distress them". These may be scenes which are necessary to establish or provide a moral context in a film's overall content.
Mature Audiences		For 18 years and over. For films that deal sensibly with adult concerns but treat them more directly than "R" (such as sex, drug use, violence, death, etc.) and relate them to adult concerns. If it is rated "M" it may contain crude language and may depict violence — but the treatment differs from "R" films in the degree of explicitness and evenness.
Restricted		Suitable only for persons of 18 years and over. For films which are not suitable for general audiences in an overall and respectful way. The treatment shows a greater exploitation of sex and violence, connoisseurship of banalities to children and offence to some sections of the community.

1. Made by Joani Suckling in her article in *Censor Papers*, January 1977.

or obscene". This may be applied to either sex or violence. Films have occasionally been rejected under 13(a) as being "not in the public interest" — such as those inciting to drug abuse, breaking etc. The difficulties in defining what is indecent or obscene is revealed in the court cases in the USA and Britain. In Australia, we fall back on the "violent community standards" test, and say that something is obscene if it is grossly offensive. To most sections of the community, we believe that hard-core pornography would be equated with indecency to most people's minds.

The films most commonly rejected are those which, in the opinion of the Board, are pornographic or feature obscene violence.

"Our working definition of pornography is: 'Verbal or pictorial material devised overwhelmingly to the explicit depiction of sexual activities in gross detail, with neither

the classification for a film is required to be indicated on all advertising material. The "R" classification is the only one that places legally enforceable restrictions on the exhibition of a film (excluding children over the age of two years or under the age of 14 years), the other classifications are merely advisory.

According to Ms Suckling, rules and context are taken into account by the Film Censoring Board when deciding a classification.

Film trailers are treated as films in their own right, and must be categorized for classification (or non-television exhibition) as the film they advertise.

In 1975, 36 per cent of films examined by the Board for non-television release received a "G", 21 per cent an "MRC", 25 per cent an "M", 21 per cent an "R", and three per cent were rejected. The rejections were admitted subject to some special condition — e.g. only allowed for screening at a festival.

## The Meaning of "Film"

In the *Customs (Censorship of Films) Regulations*, film means "a cinematograph film or a videotape and includes a positive or a negative or a cinematograph film."

The definition of film is different in each state and territory, and the question arises whether the censoring departments of the states and territories apply merely to film censored or a series of photographs for projection onto the screen, but also to videotape and other forms of information stored which moving pictures can be generated electronically.

In Tasmania, film means only "film for use in a cinematograph," (which is not specially defined), so videotape is clearly not covered. The Oxford dictionary describes a cinematograph as an apparatus producing pictures of motion by the rapid projection on a screen of a great number of photographs taken successively on a long film.

In the Australian Capital Territory and the Northern Territory, film means "a roll or tape containing successive images produced by photographic means and capable of being exhibited by means of a cinematograph." An overexposure of *film* gives any special meaning, a second videotape is not covered in the territories, despite their mention of tape.

On the other hand, the Victorian and New South Wales provisions appear to cover videotape. Victoria regulates the exhibition of a "picture", defined as "a visual image exhibited or capable of being exhibited from a film", and provides that film "includes any record, however made, of a sequence of visual images, which is a record capable of being used as a means of showing that sequence as a moving picture". New South Wales amended its legislation in 1971 to mention videotape. It now defines film as film or videotape used, or proposed to be used, for the purpose of exhibiting a picture or other visual effect by means of a cinematograph or any other similar apparatus for the exhibition of moving pictures.

The position is less clear in South Australia, Western Australia and Queensland.

In South Australia, film is defined as "film for use in a cinematograph or any other apparatus for the exhibition of moving pictures". It could be argued that this is wide enough to cover video equipment.

In the Western Australian and Queensland legislation, film is defined as "a film exhibited or proposed to be exhibited in a place that is by the use of a cinematograph and any other similar apparatus and reproducing equipment to produce a moving picture or other visual effect". In the *Queensland Film Review Act* 1974, the definition of film is the same, except that each "and" is changed to "or".

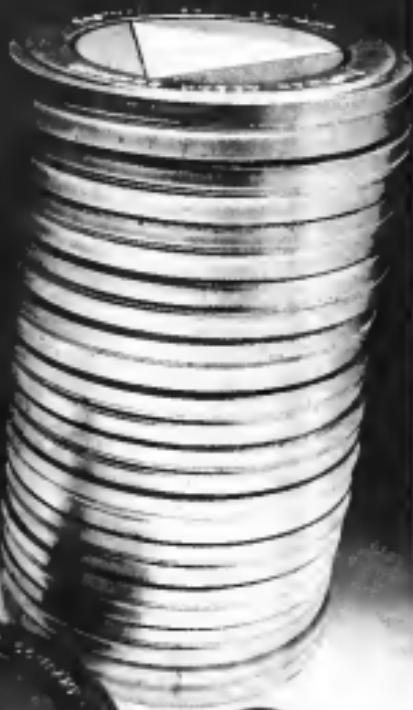
The question arises whether the words "any other similar apparatus and reproducing equipment" are wide enough to cover video equipment without expressly mentioning it. It may be argued that video equipment is not similar to a cinematograph, and that the electronic generation of moving pictures on a video screen is not "reproducing" them, since the pictures do not exist until produced on the screen. Some boards in Queensland are believed to have relied on such arguments to ban local video screens. "Film" is banned under the *Film Review Act* 1974.

The videotape question will become crucial if there is a move by Australian exhibitors to set up video-screener theatres, as attempted overseas.

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## PRODUCTION REPORT

# MAD MAX

"Mad Max" is a Gothic horror story set in the near future. Urban society is in terminal decay, and the inter-city highways have become white-lined nightmares, forming an arena for a strange apocalyptic death game between nomad motor-cycle gangs and an elite group of young police officers driving souped-up pursuit vehicles.

"Mad Max" was produced by Byron Kennedy and directed by George Miller. It was shot during 1978 and is now in release in Melbourne.



# BYRON KENNEDY

## PRODUCER

As a young producer, not having made a feature film before, what difficulties did you face in setting up "Mad Max"?

When we first conceived the project we took it to Hardgrave, and Grahame Barker, the managing director, said it was nonsense to invest in it. We thought, at the time, we wouldn't be able to get any government money because Australian producers were making art films and the corporations and commissioners seemed to endorse them wholeheartedly. The only way to get going was to raise private money. At this stage I didn't know much about the business completely. I didn't know who would invest in films and who wouldn't.

We started by examining the more conventional areas of financing, and found that these people didn't have any money, particularly to put into films. They didn't have any risk money, or funny money as they call it. We needed a syndicate, but we couldn't get four or five people to put in the money, particularly because we didn't have a track record. So, we decided to spread the risk among a lot of different people. We designed a 40-page presentation, and it was circulated, differently, among various people.

When we made a breakthrough with one of them — and that naturally came after reading the presentation, moulding us, talking about track record and what we had done in the past — we found that he would then circulate it among his friends, and if one was in, they would all be in. That was basically the way it was done.

As far as track records were concerned, they were not too worried that we hadn't done a feature film before. They were impressed with the presentation, and they said, "Okay, if people are capable of producing something like this, then we might as well go into what they're doing, because they obviously seem to be in earnest."

They were not interested in reading the script, nor did they want to see more than a one-page synopsis. At first stage the feature read just like another ordinary action film. You couldn't tell the film's virtues on one piece of paper.

I found that the people who put money into films were not so concerned about what that money is going into, in terms of what the film is about. They are more con-

In 1969, Byron Kennedy produced and directed his first major film, "Hobson's Bay", a documentary which was highly acclaimed, and led to a commission to produce a series of industrial documentaries.

He then worked as a freelance cameraman and production manager, on a number of films, including Nigel Roeg's "Come Out Fighting".

In 1971, Kennedy met George Miller at a film seminar and they decided to make films together. Their first production was "Violence in the Cinema Part 1", which won an Australian Film Institute award and was taken up for commercial distribution in Australia and Britain.

In 1973, Kennedy travelled to Europe, Asia and the U.S. on a Film and Television School Grant in Aid to study distribution and production. On his return he teamed with Miller and John Lasseter to make "Devil in Evening Dress", a one-hour television special, which was sold locally and to East Germany.

Kennedy started work on "Mad Max" in 1975, and on its completion acted as associate producer for Tim Burstall's "Last of the Knucklebones".

This interview was conducted by Peter Beilby and Scott Murray, during the making of "Mad Max".



cerned about financial security, and that their money will actually get to a film production at some stage or another. Our presentation was much stronger on the financial side than on the story and aesthetics.

Was the development of the project made possible by money from the Australian Film Commission?

Mad Max is privately funded. There is probably more private

finance and up in this film than in any other in the history of the Australian film industry. There wasn't any government production funding at all. George and I funded it by doing three months of very intensive emergency radio liaison work. I drove the car, while he did the dictating. We got a lot of associates and stories for the film by visiting road accident victims who had come through traumatic experience. In that short period we were able to earn a fair bit of money, too, to enable us to finance the writing, the production and the development, which took about 14 months of intensive work.

Are you in a position to talk about the deal you were able to achieve with private investors compared with government finance? In the case of the AFC, the production company's equity stake exceeds 30 per cent. Were you able to do better with private investors?

Yes. We had a substantially better deal with private investors than we could have got with government bodies. I believe it is sustainable, and to do that if I approached one of those investors and said, "I'll build you a Kentucky Fried Chicken store and I'll run it for the next five years and make it a viable venture if you put up the money", they would go along with a 50/50 split or if not, 75/25 at the producer's favor.

"Mad Max" appears to be a very violent film. Was the use of explicit violence one of the ingredients that would make it commercially viable?

No. Because at that stage violence was pretty dead, this was just after Clockwork Orange and The Hunting Party. A lot of explicitly violent films had come out and died. But Mad Max isn't really an explicitly violent film. There is only one shot where you actually see heavy violence inflicted on someone.

However, it has a violent feel, a violent tone or some. This is created by its mechanical content. There is a lot of noise, lots of car smashing and banging, and motorbikes crashing. This tends to give the impression that the film is violent. People may come out thinking, "Gee, it's a violent film", but really, it isn't. It's not really off-patting violence at all. It's more a sort of utilising



The *Mad Max* film gang, led by the Director, returns to a ruined car to strip metal.

welcome, if you like.

If the violence is off-limits, then you are obviously using it as a part of the entertainment

Yes. When you use the sort of gags that have used the same kind of techniques before, and look at the between they have done internationally, there is no way you can deny that violence isn't a potential commercial commodity.

Do you see "Mad Max" then as a pure film, in the style of certain German and American International Pictures' action thrillers?

No, it's much more up-market than *Carrie* or *AF* films like it really isn't some individual genre. It crosses into so many areas. You could say it's a road movie, but you could also say that it's a horror film, or the *Mad Max* of *Carrie*. It's also a war series film, a blood film, and a cop film — it works in all these areas. *Mad Max* is a rather sophisticated B-grade film.

Violent films seem to have waned in popularity recently. For example, *The Fury*, *The Chase* of *James Brolin* and *The Money Masters* have

performed poorly to date at the box office. Does this trend worry you?

No, because *Mad Max* is very complex. There is so much room to it as an entertainment that it could be promoted on five or six different levels. It is original and different. You will never see anything like it again.

*Mad Max* can't predict what sort of business it will do, but I am confident that it delivers much more than any of the other films you have mentioned.

"*Mad Max*" is a very textured film involving a lot of action. Was it difficult to shoot?

We were very unlucky during the shooting. Originally we had a highly planned production, with a shooting schedule of 10 weeks — six weeks on first units and four weeks on the main serial chase sequences. But on the fourth day of shooting the girl who was to be the original leading lady broke her leg in a motor accident. We couldn't find a replacement for two weeks, which meant that the whole of the early part of the film had to be rescheduled.

This had repercussions all the way through the production. If a film has a short shoot you can usually absorb something like that, but when it's 10 weeks, you

actually have to start your production over.

Consequently we had enormous organizational problems, and went two weeks over schedule. So, in fact the shooting took 12 weeks. We then re-filmed the three months later and spent another two weeks doing second unit shots and re-shooting a scene involving a rocket-propelled car.

"*Mad Max*" was a first for you as a producer and for George as a director. It's also a first for a lot of other people. Why did you choose a relatively inexperienced



Showing *Mad Max*. Camera men wait on a specially built truck capable of travelling at speeds up to 300mph. George Miller (longest) supervises cameras (David Tapp) and camera.

## cast and crew?

We wanted enthusiasm. We wanted everyone who worked on the film to be behind it, and found that by using people who didn't have much film experience, particularly feature experience, that it was the case.

There were advantages and disadvantages, but they were made up for by people with enthusiasm and enthusiasm. I think to put a figure on it, about 80 per cent of the crew had never worked on a feature film before, and about 20 per cent had never worked in the film industry. However we found that those people deferred to us immediately.

In casting, we didn't want anyone to be recognizable. We tried to steer away from television stars as much as possible. If an actor's face was known, we tried to change their appearance as much as possible.

You shot "*Mad Max*" using an anamorphic system. Was this a commercial or aesthetic choice?

It was primarily a commercial consideration. But we also wanted to shoot the film in the anamorphic format, because of its visual style. We knew we wanted that look of roads stretching to infinity, with skyscrapers forced perspective — very much a Nevada-type look — and this often is best achieved anamorphically. Cars and mobile cycles also exist in a horizontal format, and they look much better riding in packs on an anamorphic screen than they do conventionally.

As for the system we used, we decided to go with Todd A. D., which was the first time anyone had used it in Australia as a feature film. We talked to a cameraman in Sydney who had used it on feature commercials, and said it was excellent. There

were a few problems with the different movie boxes and filters for each lens, but for resolution it is stunning. The projectionists who have seen the film so far have commented on how sharp and clear it looks.

Why did you choose Todd A.O. in preference to Panavision?

Panavision would have been 300 expensive. We also had a lot of cameras set-ups and many lens changes, so we decided to use standard Arriflex cameras with Todd A.O. lenses.

My feeling is that Panavision is probably an excellent system, but I don't believe the Australian film industry can afford to use it. In our case, and on *Last of the Knucklers*, we examined the possibility of shooting anamorphic Panavision, but again it was too expensive.

You decided not to edit "Mad Max" in 35mm, but to work with a 16mm reduction work-print. What was behind that decision?

I knew that with all the tracking shots and multiple camera set-ups we would be shooting the camera off film of Stein original footage, and that the post-production period would be very, very long. As we already had the Stein editing equipment — complete with the inability to obtain Stein equipment in Melbourne for the time we would need it — we decided to work-print in 16mm and do all post-production in the 16 format.

What sort of saving did you make by doing this?

It was an enormous saving, as far as the cost of post-work was concerned. However, you do lose some waiting for rushes because of the second film through the printer to get edge numbers on the 16mm work-print. This also puts the negative at risk, and complicates the negative matching job.

If it wasn't for Margaret Cordin, who negotiated the film, I don't know where we would be. She was given the job of arranging 1700 words in manuscripts, from 35 down to a 16mm reduction. So, she was virtually re-writing. But I wouldn't do it again, if we had the money and the choice.

Tony Patterson did all the original editing, but George Miller finished it. Why was that?

Tony Patterson and George started work after production started. They cut for about four months, but had to leave because he was contracted to do *Diamonds*. George and another Melbourne Postcode editor, Cliff Heaps, worked on it for another



Stuart Gratt: Page spent the first few weeks of the production reworking four or five scenes. He supervised the cuts for Mad Max, and when he was well enough joined in the day after engineering and executing most of the spontaneous editing in the film.

three months. Then George and I did the final fine-cut before we started laying sound.

"*Mad Max*" has been a long time in post-production. Since shooting finished, it's taken about 38 months to get to an answer print ...

It finished in February 1976, but the second edit plus an early test sequence were done in May. It did take a long time, and that's because it's probably three times more complex than the average Australian film. It has three times the number of stars, and three times the amount of footage to choose from.

But it's not a long time when you look at it in relation to how long they spend in post-production on American films. We didn't want a film to go out that looked as if it needed more work in the cutting, or as if it should have had 10 months out here and 20 months out there, which I think is a great failing in a lot of Australian films. We wanted to polish and hone it as best we could.

We also spent a lot of time on the soundtrack — about five

months full-time — because the film is highly visual and very fast-moving, with lots of scene changes. It needed lots of sound to complement that imagery on the screen.

You decided not to mix "*Mad Max*" in a conventional way, but to use Armstrong Studios, which are primarily involved with sound and advertising sound ...

We knew that if we went through a conventional mix in a conventional mixing studio we would be there for weeks and weeks. We knew it was going to be extremely complex because we wanted to synthesize a lot of sound — in harmonics tracks by passing down through digital time delays and Marshall Time Modulators.

We also wanted to experiment and give the soundtrack much more body — more warmth? To do that we rented the facilities at Armstrong Studios, because they were not available elsewhere. We didn't want to go to Sydney to mix the film, we wanted to mix it in Melbourne.

We also knew we would need to add lots of ingredients after we

had viewed it, with all the tracks running simultaneously. That has proved to be the case, and this system enables us to put down additional sound simultaneously.

How do you hope to promote "*Mad Max*" in Australia and overseas?

What we have to do when we promote the film — and this also seems to be the opinion of the distributors who are handling it — is to go for the core audience, and let the film leak from there. We believe *Mad Max* is good enough to generate word-of-mouth. The audience should, therefore, increase after the film has had a short period and the word filters through the different areas of cinema-going public.

*Mad Max*'s audience is definitely young and semi-orientated. I believe we should stress the campiness specifically at them, rather than try and sell it to everyone and find that by doing we alienate the core market.

At this stage, we are not ready to move into the international market in a big way — but only because we still have to get a lot of the material together that is necessary to sell it overseas. Fortunately Roadshow are very high on the film and this is helping us overseas.

It's a film that probably has more potential in the USA than a lot of other Australian films, so we are waiting to see what sort of a reaction we get from there. If we do get a favorable reaction I think we will take it fairly slow, cautious approach in selling it internationally. But if the film is not well-received by the American market, then we will just do a conventional sell, we will travel with it to the various festivals, and try and sell it quickly.

Will you use an agent or do it yourself?

We will use an agent in Europe, that's about as much as I can tell at this stage. But in the major markets — Japan and the USA — I won't use an agent at the conventional sense.

Are you working on another project?

We recently got package development finance from the ABC to develop six screenplays in final draft. One is already about 80 per cent written.

On each of these films, will you be acting as producer and George as director, or are you branching out and setting up a production house?

No. George will be directing and I will be producing those that get off the ground.

# GEORGE MILLER

## DIRECTOR

Where did the idea for "Mad Max" come from?

I grew up in a country town in Queensland where I saw a lot of car accidents. There was a definite sub-culture surrounding cars and violence, and I lost at least three friends in accidents when we were teenagers. Then, when I became a doctor, I worked in the county department at a major hospital where I saw road accident victims every day. These were the sorts of influences that permeated, and finally presented themselves into my, as the raw material for the film.

Every year, in an entirely predictable fashion, about a thousand people die on Victorian roads. In spite of our efforts we are not able to modify those numbers significantly. The statistics are so consistent, it is as though we are operating under some immutable law of nature. We make funny noises, but none of us really understands what's happening. The USA has its gun culture, we have our car culture.

Do you see "Mad Max" as a way to get people to examine violence in Australian roads by stimulating debate on the subject?

*Mad Max* is a genre film which, basically, is nothing more than — the car action film and the horror film. And as Stephen King, who wrote *Carrie* and *The Shining* says, horror films are dress rehearsals for termination. Watching a horror film is like lying in the coffin, getting the feel of it, then jumping out as if you please afterwards.

So, what we are doing in *Mad Max* is putting something on the screen for people to see and experience, and then let the impact of being in a car accident.

There is a commentary in *Mad Max*, and it would be nice to establish some sort of dialogue on the subject, but I don't think any film can do so. Films operate on emotion, not on rational thought. We don't understand anything that's very primitive and savagely in our society, we don't understand sex and violence, because they are just functions of our instinct — they are functions of our biology.

But we do know that the level of socially acceptable violent death in our society seems to be constant. The violence you see in *Mad Max* is always there in our society. The more a film like this

George Miller was at medical school at the University of NSW when he directed his first films, and won a university filmmaking competition with an untitled one-minute short.

After graduating, he met Kennedy, and in 1971 they made "Violence in the Cinema Part 1". Miller then began writing scripts for low-budget productions to be made with Kennedy, and also worked as an editor, cameraman and sound recordist on shorts, documentaries and television commercials.

In 1974, Miller teamed with Kennedy and John Lamond to make "Devil in Evening Dress", and soon after started work on "Mad Max".

This interview was conducted by Scott Murray and Peter Bellby during the final post-production stage of "Mad Max".



can do is to put us in touch with our darker emotions and help us to acknowledge their inevitability.

Do you think the audience will be repelled by the explicit violence in the film?

The violence is not explicit. And I believe people don't want to see explicit violence, they don't want to see blood on the screen. In *Mad Max*, there are only about 50 frames of explicit violence, the rest is implied. So, audiences won't go to the film to see full-frontal violence. Hopefully they will go to jump into the coffin for 90 minutes and jump out again. That's what a good horror film

should be.

Why do you want people to jump into the coffin for that 90 minutes?

Simply to confront, and maybe dismantle, our darkest fears. There will always be these sorts of entertainments, and I think they perform a very important function. Some people describe it as a cathartic function. I don't think we have to define it, or apologize. The whole history of the cinema has made these sorts of experiences available to audiences, and they always will.

Modern-day violence in the

drama is extremely realistic. And because it's so realistic, many people argue that it has a direct action on some people's behavior, particularly young people . . .

It's important to realize that there is a big difference between cinema and television. I am strongly against television violence. That might sound a bit hypocritical, since I am making a violent film, but I think television violence is much more dangerous. If a kid makes a television in our country he has to send it over here. Watching television, then he has on my other activity, his sleep. The time he has spent in cinema is almost nil.

Why do you think television violence is dangerous?

Basically because of its all-consuming presence and the need of kids to imitate. Kids see *The Three Stooges* beating each other and knocking a few teeth out with chisel, so they do it to their little brothers. We have all day's it.

Cinema is an entirely different process, particularly now, people don't go to the cinema nearly as much as they used to. It is like the theatre now — a social event. We are not continually exposed to it, as with television.

Although the cinematic experience is more powerful than television, and therefore more likely to be imitated . . .

Script people who go to a film like *Mad Max* and say a guy ran over by a truck, or do some hairy stuff in a car, are going to leave the screen and repeat it because it impressed them. I understand this is happening in the USA, with *The Warriors*. Already two or three people have copied it in the cinema or amateur. And a couple of little kids have jumped off buildings after seeing *Superman*.

We have been hearing about these incidents for a long time, probably since cinema first started. When I was a little lad, I jumped off a roof and hurt myself because I was a little kid about participating. Kids are always involved. I guess it's part of growing up, it's a mechanism for learning.

But I believe those people who see a film like *The Warriors* and become violent would select themselves out at some stage as being violent, and probably the same will apply to some who are

**Mad Max.** The one who really has to worry about it is the innocent victim of that violence. He is the victim of random selection. The sheer amount of violence isn't at a certain level, no matter what the precipitating factors.

**Could you elaborate on the cathartic function which violent films perform?**

It's basically a de-identification process. In our society we hate from violence and death. The first thing we do in a car accident is cover the bodies. We deny the process of death, and perhaps it's important that we do — it's terribly morbid to go around thinking about it all the time. But the question addresses us every day.

At the concluding stages of "Mad Max", the hero goes berserk and wreaks revenge, killing a number of people in horrific ways. The way the film is constructed the audience's sympathies are with Max. So the cathartic experience in this instance revolves around a man who violently murders a number of people without getting his own come-uppance. The end of the film, therefore, in terms of people manipulating what they see on the screen, could be seen as justifying violent personal revenge...

I can understand what you are saying, and it's a difficult thing to defend. And again, I don't know if I should try to. Basically, what that last part of the film says is that we must recognize the violent nature in us, not only as individuals, but as animals that have survived by virtue of our aggression. If we were non-aggressive, and pursue biological expansion, we would not exist today. We must be tremendously aggressive to have evolved to this stage.

In "Mad Max", the police are actively involved in perpetuating violence. Max leaves the force, but later returns to extract his revenge. In the guise of a policeman, is this a comment on the role the police play in preserving law and order?

Not really. **Mad Max** is a western. It has the same story, but instead of riding horses they are riding motor-cycles, and cars. People say the western's dead, but it's not, it's become the car-access film.

In **Mad Max**, the police and the bikies are just two groups of people on different sides of a game, wearing different colors. There is no real comment. In the real world, today, the police function very differently.

Max is involved in very violent episodes as part of his normal



working day. But it doesn't really affect him until he has friend, a man-style one, is badly burned and dies. This experience brings into question everything about his lifestyle. He decides it's too ugly for him, and gets away from it all. But eventually he is drawn back into it, and realizes that the only way for the express himself is violence. Which, in a way, is anthropological.

What we are really saying is that we are all like that — this is a part of us and it's something we have no control over. And we can't rationalize it. It's something that is mythical, it's a primitive sense of unconscious process that's going on, and we are only now starting to understand it. We have to try and understand the nature of aggression, violence, and we won't do it by sitting down and we'll be arranged in all the terrible things we do to each other. They are happening and they will happen always. We must try and understand what the process is, and how we can recognize ourselves to avoid being devastated in spite of some grotesque aberrations, like warlike, the happenings are a better an excellent job of channeling aggression constructively.

The style of "Mad Max" is unlike most Australian films. These are midwest dialogue, an emphasis on fast action, a lot of camera movement, and a lot of cuts...

There are two basic types of films, the *soar* or *soave* film, which is the camera recording performance or incidents, but making little editorial comment, and the montages film, which is all done with the camera. **Mad Max** is a montages film.

In a way sort of way, you always have more control over a montages film, particularly if you are dealing with unscripted action. If we had a tradition of powerful, strong, performance-oriented stories, you would go there for a *soar* or *soave* film, where you just record wonderful performances and magical moments that happen in song but, for a first feature, you go there for editing.

People have said that some of the stunts are very good. They were executed very well by Gert Fagus and other stuntmen who were quite obsessed with getting good results. But most of it happened in the cutting. It's a cutting film.

The stunts seem to be a very important part of the film. Were they difficult to shoot?

Sometimes good stuff. When you're a fledgling filmmaker, it's great putting shots together to make them work as a whole, because it's something you must always pre-plan. If you like nature like the head-on collision at the end, it's made up of about seven or eight different ingredients to give the illusion of a stand

A member of "Terminator" using cameras to simultaneously film with three motion picture cameras.

**Is shooting You don't make good stories by putting a camera down to record a spectacular stunt, because you never really capture the emotion of it, you merely record an event.**

**Did you story-board the stunt sequences?**

Yes, I think you must.

**Did you story-board other parts of the film?**

No, but it depends on the type of filmmaking. It would be nice to story-board a whole film, it saves half of a lot of time because you can see how it's going to cut together. You don't get into the editing room and try to salvage a start out of a lot of footage you have shot.

**Most of the actors are relatively inexperienced. Did you deliberately avoid "name" actors?**

If you are creating a name actor — let's say you have someone whose person is known to most of your audience — and he is in the film most of the time, then he has to time to get into his character, to establish himself. He stops being Robert Redford, or Dennis Hopper, and starts being his film character. But if you have a face that's known — and often it can be someone in Australia who is

known from a television commercial or a television series — and he pops up very briefly in a film, people are only going to see him as that face.

A classic example of this was in *Planes* or *Hanging Rock*, with Gary McDonald. He was real before Norman Granzier became known, but by the time the film came out, he was Norman Granzier. I will always forget using in *Planes* with a big audience. Everyone was into the film, but the moment he came on, they popped up and down and shouted "Norman!", which took the whole audience out of the film for those few moments. McDonald wasn't on the screen long enough to establish himself as anyone other than Norman Granzier.

In *Mad Max*, we were dealing with a feature film, so, in a consistent principle, it was a choice between an unknown and one who was known from a television series or a television commercial, the part would go to the unknown.

#### Did you experience any difficulties working with inexperienced actors?

Nothing major, although I have learnt that you can't over-rehearse actors before a production begins. It's one thing we will always try to do in the future. It helps you to know your film, too, no matter how carefully you have written it.

The crew we selected to work on "Mad Max" were also relatively inexperienced. I think that the reason for that was because he wanted people who were enthusiastic. Is that your feeling, too?

Yes, although again we were determined by the budget. We couldn't be importing people from all over the countries.

I did feel, however, that you don't pick a football team by selecting the best players from every club, put them together and expect them to play extremely well as a team. Particularly when you have people who have worked on major international productions, those who are straight out of college, and those who have worked in television.

There is also an enormous difference between someone who has worked on a crew for Crawford's television legal series who has worked for Grunsky's. To bring all these people together, in a position it's not understandable, but I think it's something to which I'd give a lot more thought in the future.

What I am talking about is setting down very clearly the protocol and the system of shooting. Essentially, that comes from the director. I think it's one of the major jobs of a director,

unless he goes to the stage where he has a very tight crew that has developed together over a period of productive years.

#### Can this problem be overcome by longer pre-production?

I am sure there are such things as having too long a pre-production. We pre-produced this film for three months and we thought we had it down. But we left it after six days because of an accident. It became very ad hoc. Most nights we were up until 1 a.m. trying to work out what we could shoot the next day.

#### Did the disruptions have any effect on the film?

Yes. When I look at *Mad Max* now I only see the bad things the good things stopped appearing in my mind. I am sure that applies to any filmmaker. I remember being very disheartened when I read that George Lucas thought Star Wars had realized only 35 per cent of his original vision. I was in Los Angeles at the time when we were shooting it, and the talk from the production was terrible. Everything was bashed up. So, who knows?

I believe that good films are only made by a lot of planning and care. And if you are meticulous, maybe one day you will finally get to make a film in which everything satisfies your vision.

A film is a comprehensive process. There are three basic elements to it. The first is the concept of filming, in which I include storyboarding. The second is the execution of the film, which includes financing, shooting, and post-production. The third is the sell of the film. All these things are highly integrated. You can't divorce them, and if you are talking about a person who's related to audiences, then all these things relate back to them.

When you sit and think of a film, it's the audience that determines what you make. When

you are on a set and directing a film, your responsibility finally is to the audience. And when you are with a distributor selling a film, you're interested only in the audience. Some people say of this attitude: "That's commercial cynical thinking." But it's not. It's making films to function in society like every other sort of entertainment.

#### If the starting point is the audience, how do you develop an appreciation of that audience and what it wants?

First, you don't sit down and put a lot of formulas together, that's cynical filmmaking and it never works. What you have to do is to process your observations through your intuition — which is what a good actor does. A good actor watches the world, he is a voyeur, someone who pores over the world, observes and processes those experiences through his own personality.

It's the same with a filmmaker. The way you learn about film is to look at box-office results, at the technical problems of making a film, read high psychology, and listen to critics talk. You have to get all that information and process it through your natural intuition — the creative instinct. And you must watch 500 pictures, you can learn a lot by watching them.

#### Are you going to confirm your pre-conceived ideas about the audience by testing "Mad Max" before it's released?

Yes.

Are you prepared to modify it if you find that there is an adverse response?

We did pre-test the film in a rough cut, and I believe very strongly in the process, particularly if you have something like a comedy, where you can accurately measure audience

reaction. A lot of people have ignored it, but I believe it helps you cast your film.

The soundtrack for "Mad Max" is very powerful. The music and the effects are highly integrated. Did you have definite ideas on the soundtrack from an early stage?

We tried to avoid too much dialogue in *Mad Max*. A film is sound and pictures, not talking and pictures. And on *Mad Max* we needed a very strong soundtrack involving motor-cycles, cars and explosions. Most scenes were written for the sound. I think most good composers write for sound.

When you write a score you know where you want the music, and the type you need. We had a lot of pleasure to use rock music, but we always thought in terms of a gothic, symphonic Bernard Herrmann type score.

I didn't believe that was available in Australia until I heard the score of *Patrick* at Richard Franklin's place one night. I said to Richard, "This is one Bernard Herrmann score I can't recognize." And turned out it was the score for *Patrick*, which was recorded in Melbourne by Brian May.

There was a big symphonic score for *Mad Max* — a score that was very difficult and challenging to the musicians. I understand he used some excellent musicians and he really stretched them to their technical limits — which gives the music a crazy sort of tension. It is a technique which was used by a lot of symphonic composers. It gives the music a strong edge, it's a superb score.

Brian is a remarkable man. I have always marveled him in the past with the ABC Showband, middle-of-the-road type music. But any really good people in the world could produce that sort of stuff within the budget we had, and within that area. Also, he was suffering from pneumonia at the time, running high fevers at night.

Brian is the kind of person who is going to make this industry. He is obsessed with his work. Working in a vacuum, hungry for information, determined to produce the best he possibly can.

Of the 200 or so people who had some input in *Mad Max*, maybe half a dozen or so have that quality — relating to craftsmanship. Some of them we did not even credit on the film. Roger Corman and Arthur Cambridge, from the Cinerama optical department, are two of them. They refused to let things go until Eric Kerner and I insisted. They are obsessed with their work. Talk to them for five minutes and you soon find out why. They absolutely love doing to the Greeks. \*



A police pursuit on a highway in *Mad Max*.



# JOHN BARRY

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		SYD. #	MEL. #	PTH	ADL	BRL	Total \$	Rank	SYD.	MEL.	PTH	ADL	BRL	Total \$	Rank
Newshunt	RS	1017 18,273	308 62,623	—	—	30,682	130,586	1	92/81 148,120	10/6/102 172,330	81/80 68,180	40 78,086	13/82 18,848	408,778	1
Money Movers	RS	99/9 18,120	11 3,173	—	—	—	64,200	2	—	—	—	—	—	—	—
The Gold Angry Bird	RS	—	91 22,018	—	—	—	22,018	3	—	—	—	—	—	—	—
David	RTS	111 13,123	111 3,728	—	—	—	21,837	4	—	—	—	—	—	—	—
Blue Pins	RS	—	—	—	10,323	—	10,323	5	92/20 38,378	92/20 41,288	—	37/42 38,742	—	119,205	2
The Instigator	GUO	—	9,328	—	—	—	9,328	6	—	91 16,804	—	—	—	16,804	5
Month to Month	RS	—	—	—	—	10 834	834	7	11 1871	11 7186	—	—	—	8081	7
The Getting of Wisdom	RS	—	111 868	—	—	—	N/A	8	91 3004	—	—	—	—	3004	10
Patriots	FW	—	—	—	—	10 N/A	—	9	91 26,082	90 24,578	—	91 N/A	91 N/A	41,260	3
Australia Total		138,558	106,882	—	10,298	31,268	282,700		211,524	201,834	81,237	118,827	10,848	888,128	
Foreign Total*		1,841,408	1,065,618	1,723,981	1,066,006	1,064,112	5,166,604		1,876,386	1,887,986	1,784,872	892,421	1,811,298	10,136,934	
Grand Total		2,000,1466	1,170,227	2,725,981	1,134,704	1,066,470	10,164,607		2,088,714	2,118,703	1,770,000	991,608	1,829,611	10,265,924	

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<sup>4</sup> The Space Committee has had two other groups of 100,000 each placed during the period in the same manner.

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## *Film Reviews*

## MAD MAX

Gentleman

In 1955 James Stewart was still the spokesman for the dusty old West when his good-natured Arthur Kennedy-Brownwood returned and let the visitors go. The following year, a slenderly dressed John Wayne worked through an entire new *The Shootists* without drama. He'd been with the nation's imagination for a stirring decade but was reduced, caught between his art and his audience, to "Let's Go home, *Endless*."

Gradually, however, as the gap between the traditional values held by society (e.g. justice and moderation) and the ability of even a segment of society to subscribe to these values is narrowed beyond the point where they usually are reasonably accepted the hate begins to fester. Strength thus obscures. The audience is then swayed in a series of steady resistances. This cycle of power however peaked with Clinton's Monica Lewinsky affair as an entire era in Dutch politics (1994).

The George McElroy Company, Inc., Mid-Mex, is another part of the formula, although for若干 years a little time to develop lines of Midwest Valley Mills and Kennedy capacity expand the process and extend the net area of McElroy's wheat, cornmeal

Mac Myn (MacGregor) and his pony. Doctor Sam Bailey, a mounted police officer, who will be mounting the public on the roads in

卷之三

buildings, vegetation devoid of trees and other forms of vegetal plant life, and a generally inverted vegetation pattern, consisting of grasses, a small thicket, *Thespesia* and *Monnieria*. It approximates the *Manihot* a degree or slightly less refined pattern but on the other hand is in a state of natural decay.

The film's powerful opening sequences converge on the tension built between the police and a blue gang. They follow the rising risks they displayed in a 1973 short, *Oppression*. In the drama Part II, Kieslowski and Wajda endeavour a visual and spectacular art (classical music concert) which put the spectators in suspense at Blaauw and Beekhuys and the Bandit in colour.

Initially, the plan was to name an American film a series of shortdocs and set up their own to develop a cross-cutting between the shorts and the feature film. The original intent was proposed by such figures as Raskin and the Rundt at a conference held with what a young child was involved in *Mad Max* and the local experience of a film as it is properly developed. Since then the Rundt (I am not sure if this is a name) has apparently abandoned this cross-cutting technique at favor of the shorts, that suddenly comes.

The younger patient began to deteriorate when Max (Bob Gilbert) attacked by his jets and the cables snap to his pole. Although some gear on a nearby truck is lost, Jim and using his knowledge, the truck safely fits the wire and when the men with a line to the ground and a first priority assignment to the first car of a line, (Twinkie) the first of the truck attacked to her human, the herd.

This audience and the strongest support in the New England states of the

There is a mood of peace abroad, an atmosphere of a generation young without a war, an atmosphere which has been pleased peace to the Japanese, and a sense of peace resulting from the realization that it is now understood as a firm road to the task of the advanced Japanese. Kennedy and Macmillan effectively demonstrated their concern and sympathy for the subject of rearmament.

5 miles, the *Dimorphodon* has an accurate assessment of evidence — which it placed in storage and filed in its mind of already learned. For example, when Max visits Gomez in hospital, he finds his friend at an oxygen tank. As he approaches, Max smells a strong odor — which is most offensive, though from the tank, combined with the taste of the oxygen machine on the soundtrack, and as Max enters to clean a broken arm brace in front of him, he smells the full flavor of Gomez's oxygenation in regulation order through the emanation of Miles which he puts the tank back.

Later, the cameras made with Miss as the spokesperson for *3* and her recycling in the middle of the road after a fatal accident. Again, the filmmakers leave the "fat" aspect to the audience's imagination. As the cameras shoot ahead of the bodies and become blind receptors of the accident.

The final *3* sequence plays off the next. The *3* body bags, symbolizing the bodies being played with in situations by names such as *Supervise*. This is not intended to be read as a propagative intent but rather a connection to the line, "A Small Town in Texas Massacre At Central High" out. The film works but it struggles to add complexity to the characterization, and in *3* Miss' desire to be with others is not well enough developed to be convincing. Future *3* movies, the *3* characters will have more of an emotional and personal life, and more of

purpose of the film — the anti-reared variable. In fact, it almost would be described as a music film with various elements of extreme press, leather, cars, human waste and other kinds of noise (including a shot of a racing tray presented by the boy playing with the board of ice, is like a record).

Walt Disney Co., George Lucas  
Producer Brian Kennedy, Director: producer  
Matt Groening, James McDonald  
Story: Matt Groening, David  
Music: Tim Bussell, Bill Hevesi  
Sound: Mark Dindal, John Dinsdale  
Visual Effects: Greg Williams, Paul  
Koralek, James Reger, Ward Sorenson  
Editor: Matt Groening, Peter  
Mazurkiewicz, Michael Lonsdale









responsible to an elderly irresponsible adult.

Throughout this process, and always slightly embarrassed and usually somewhat concealed, and often curiously unconcerned, there lurks in the air an oddly strong, if not *dearly* Truster, than a kind of second, overwhelming who is constantly signaling, "I am not an animal."

Not given this, the film makes no attempt to develop a character for Diane which we can clearly believe in and since it doesn't make her larger than life and doesn't attempt to analyze what she represents there isn't much else to keep us the interest except the body of Marlene Moller's film.

Here, as with the first and second episodes of *Living in Groups*, the final results are not squarely with the series which is being given by Australian consumer standards. The story is a rough sketch of great themes in Green Power's life, with an attempt at showing other changes in society, but much is left implied and without enough variety. A distinct possibility of opening closed up in opposition to proletarianism, increasing the number of people in the narrative and dealing with the left wing of society, the place with no candidates who accept the theory, is only sketched in the threads of discussion about the usual experiences of the last Down Under.

The unpredictable dialogue occurs a half hour before dialogue is meant. It's a moment when agents have to be on edge, in a mentally-defective audience when participants don't know to whom, yet to whom they are and giving the paper. So Deon's father, Stan Hirschfeld just has to be made to believe around his Belmont neighbor, with little does this also we have seen quite a bit of the young Deon's life and explain. "We're working class people," to the agent.

One is reminded of other anomalous instances in psychology. Arthur Degeer in his controversial *Prison in The Devil's Playground*, relating his failings doctrinally with "these kids," as he another expression of *The Child of Double Standards* about prison inmate human failings much of the Christians in him. There is nothing like a walk of faith of skepticism to help an audience like an audience of if you are not quite sure whether you have made any mistakes.

This is also the moment of division in *Death of a Salesman*, which, unfortunately, is only a moment of separation. Willy fails to negotiate the sale of his house to Ben, with another woman. Then, dismally, by passing from a situation in which Willy can still boast of his past, he has to admit to Willy (Kaufman) that his wife, who used to be one of the most attractive ladies in town, has become a "bony hussy" (Kaufman's words). Death drives on, and, back in Willy's house, Willy's only companion is his wife, and as a female studies over like a good, placid

There is something always puzzling about *Bureau*, something a share with two very recent and very vital products — *The Shaggs* and *Big Flin*. Both of these films make a determined effort to be popular in both senses of the word. Each of them only succeeds in being popular as though aiming for popularity and recognition. Each winging its way through the mazes of middle-class existence. They are of Formula 1, but they seem to be made without any love or respect for the formulas in question; they work and grind their way mechanically through every stage of a struggle for commercial success without the slightest effort in really exploring the same developing the richness of the conversation. They are not writing.

might have to be described as emotionally distant. It is the thought processes, reason where, made some important decisions, who hasn't watched a thriller or a disaster film like *Armageddon*. But endowed with authorial omniscience to assess for the protagonist.

**General** means like the shelter arms of people's mythology and the proofs in sales anything cheap of consequence — that the Dunes House, but for the kind of life it is, has that would be a Music to me.

most people are likely to appreciate. A thoughtful comparison of evidently what the *Men* wrote from P. P. MacCormac's *Women's News*, March 24, 1916. MacCormac's *Body Dual* is subtle and could not possibly, through simplicity and attractiveness, and with the author's "good" or "remarkable" title, be a "typical" document. But this writing is in a *typical* film and should not be discounted. This is the language used in discussions by far discussing the dynamics of sex-humans, but respectfully honest and

Political McGovernites to right, perform **BEST**, at all its podiums, does have what is likely for an unusually successful proposal. **BEST**, but I wouldn't have any kind

Received October 19, 1954  
Presented by David E. Morrison, Professor  
of Geology, Michigan State University, East  
Lansing, Michigan, and by George E. Kinsell,  
Professor of Geology, Michigan State  
University, East Lansing, Michigan.

Perhaps the *Code 22* and *Model 94* grants that has to entirely abolished the law is intended to produce such effectuating thereby for guarantee that they won't stand as contradiction about the complex and serious impact of Argentina's achievement in Terima Uniformizado, and it changes any other position by the

The history of that movement, and this is a consequence, necessitates for an understanding of how this society has come into being to know its antecedents. It is a comparatively liberal and reformist government, born in reforming demand in a suddenly raised act of malevolent authority, and now in a regime that is grossly and openly in policy of openly violating the old distribution of wealth and power.

Ring of the popular movements necessarily in mind the history of the 70s and 80s to 1992 with the annual contests of peronist-leftist入党派系, right-wing, and political parties in the 80s and 90s at the heart of the 90s, the whole history of public and private responses to fascism and corruption is probably the core of what makes a search opening like

The Old Angry Man is interested in extracting from Vassar the obnoxious stereotypes and gags of a past era that distances from the Old Baber-Groves-Catch-22 and McMurtry (especially the television spin-off) a modicum of respectability or respect for the products of the Midwest.

the situation in Korea, there is no such work of uniform depth as Keats' and Rousseau's. *Where Hazard's Heroes* does however do the Alfred role in an admirable way, and *Wise Words* L. S. Kleinfelt does not overly increase American prestige in Korea.

reinforcing of physical and verbal jokes based around sex refined itself with moments of hybrid evanescence and death. It is a basic defect of the film: a 19th century society presents a fragmented, sometimes vacuous culture, lacking the love of any sustained institution or tradition.

The 0448 AMG 5447 station is situated at a week and fairly monotonous road of the northern boundary. It rarely sees much traffic except for the occasional passing of a few light-duty vehicles. Much easier to get through with little traffic and several hours of quiet. Every "stop" or "stop" is a moment or much of a station from Graham Kennedy's house, long-time resident of the station for his ability, through knowledge of constantly supply and meet his needs of television, electronics, and amateur radio equipment. The discrepancy between television equipment and radio sets.

I'll discuss the way that Kennedy's sole civilian passenger disappears in the film *Remember My Name* at this review. But first it is worth pointing out another omission in recent Australian films in which *The Old Angry Black* seems to fade, before leaving the shadows of crassness, stardom and visual clichés and then falling on receptive audiences.

There is a regular and increased group of Australian men — *Sentry Too Far* being the first and best example — who believe the status quo ought to change; who believe women that include them in a national institution as a basis for redistribution in the problems of the age in a way of status, and believe that women in war merit themselves a place of shared responsibility and leadership, even when they are not in the front line. The arguments and proofs of the Australian male. For example, when a man says: "I don't care if we have to", and places leader Harry Llewelyn Kennedy's reply: "You would if I had you around". I had women as well as men in my brother enough in my organization there was the idea of everybody with the slogan that puts this readily

I also found, before that almost frenetic approach, a small group of the students I had consulted greatly verbalizing this problem of concern and self-acceptance in Australia. Other as people were too caught up because they shared a common preoccupation with economic anxiety, that the type

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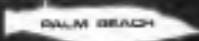
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## French Cinema in Crisis

Continued from P. 43

There is no lack of talented directors in France, but they either remain despicably wist, reasonable and prudent, to the point of listing all their virtues, or else they become heroes in obfuscation, to be sought at all costs. A certain polarization has been established between "les auteurs" (C. L. and *Le Dernier*), between the amateurish populism and outragous garrulities of boulevard comedy and the sterile academicism, the banal, sophomoric sentimentalism of the *semaine*. This has left a large body of would-be filmmakers in a vacuum in far as French films are concerned.

## CRITICS

In its struggle to find the middle path of a simple but living cinema, inventive but not, French production ought to be able to call on the assistance of the critics, but, unfortunately, too many of them fail in what should be a vital duty. Television, seeking pardon for having stolen away filmgoers, has increased the number of its programs apparently promoting films — we say "apparently" because, for the most part, these programs and their compilers are totally devoid of objectives and criteria, and the fact that they are extremely popular merely adds to the overall chaos and lack of accurate information and well-reasoned judgment.

The situation is even worse with the fourth estate. There, the ones, incapable of the slightest discernment, give equal weight to mounting debts, explosive averages and pretentious self-indulgence. Many films, acclaimed by the "experts", fail out to be box-office flops (again, the example of *Présidence*, awarded the 1971 Critic Prize for the Best French Film). Bally and incisively advised by press and television, the public has no idea how to finalize its choices and ends up too often alienated.

In the 1955-65 period it was easy to say who were the great French directors, and everybody agreed on a dozen names. But since a director is proclaimed every month, or every week, yet within a few days his name has been forgotten. The critics have lost their credibility, and with it their influence; were are those who exist to enlighten the mind, to inform the potential *Empêcheur*, to establish values and to put things in their true perspective.

In addition, critics seem to be deliberately imbued with an intellectual and political condescension which makes it useful for a director to treat certain video subjects. For instance, *L'Intouchable* was so easily weighed by the press for having dumfounded certain aspects of the *Révolution* in *Le bas et les hauts* because it was difficult for the public to see the film elsewhere.

To what extent the failure of the critics do play a helpful role has contributed to the cinema crisis, and just how much they are now in a position to solve, remains ridiculous. However, one can start with a certain amount of confidence that the remedy can be brought to the situation when the critics prefer such mere defences of French cinema as an article in *Le Figaro* (May 21, 1971), which argued that if French films are judged to be of poor



Yves Boisset's *Le bas et les hauts*, with a prize winner and a public success

quality these days, this is only a reflection of the modern age, with its lack of courage, virtue, humor and greatness. Just how can one ignore the fact that some of France's bluest radishes have produced some of her finest films? Wouldn't it be more accurate to blame the reservation of ideas, intent and money than the present critics?

## MISCELLANEA

The reasons I have outlined above for the shrinking cinema audience seem clear enough: stability within the industry, a reduced belief in the concept of cinema-cum-complex, government interference and bad television visibility. The poor quality of the average French film and competition with foreign products. Unfortunately, despite though of this may be, it does not represent the whole story.

A variety of subsidiary causes can be discerned, for example, the lack of studios is one of industry's main complaints about. After the New Wave's insistence on location shooting, there is now a tendency to return to the studio, but the few permanent ones still open are completely booked.

Another cause often quoted is the excessive number of cinemas (43000!), which results in a new recognition of capital and the permanent stigmatization of picture rows.

Meanwhile, the public seems to be willing to attend cinemas more regularly if the physical conditions and public relations are improved. Common complaints are:

- (a) Uncomfortable, smelly and badly ventilated auditoriums, dirty screens and sub-titles which can only be read when you stand up.
- (b) The poor quality of projection, out-dated technical equipment, mechanical failures, breaks in the film, cracklings and statics, inaudible or distorting soundtracks, fuzzy images.
- (c) Slow ticket-selling and lack of outside shelter, colonizing after a cold winter wind, rain or snow.
- (d) Failure to adhere to the publicized starting-time or to advertise changes to programs.
- (e) Excessively long intervals and annoying intervals being snatched and crunched during the screening.

When it is remembered that ticket prices

- (f) Some pianist's choice, however, as illustrated in the lack of a concession, particularly in the Paris and surrounding area of 40 fairly large towns, 12 are without a cinema and another 17 have only one

have risen from an average FF 3.5 (about 38c) in 1966 to FF 16 (53.30c) for films on first release and FF 17 (55.50c) for the art-house.<sup>18</sup> Many people feel they are getting a bad deal for their money. Add to the price of a ticket the cost of transport and fringe expenses, and cinema-going becomes an expensive outing. The passion, low income families and the former Wednesday evening and Saturday afternoon sessions can no longer afford more than once or twice a year. The rest of the time they join the television.

Another strange and distressing phenomenon is occurring, presumably due to a lack of market research. Namely, it has been established at more or less fast that more than 50 per cent of regular filmgoers are under 24 years of age, yet the number of films restricted to 18 years and over (not counting those X-rated) is growing annually.

## FESTIVALS

More and more people are questioning the value of festivals and wonder whether they are more than expensive publicity stunts, for which the films are subjectively and quite improperly selected. For example, is not Cannes, the most famous of them all, just an unaffordable waste of time and money, searching solely for sensationalism and successively moving to auring more and more prospective customers away from the cinema? The original idea, after all, was that filmgoers should be guided by the choice at Cannes, but this is now a far cry from reality, in 1971, only Boisset's *Le bas et les hauts* managed to be a prize-winner and a public success.

## REMEDIES

The situation, perhaps blander than ever before, needs urgent attention. Non-governmental cinema-relief assistance is unlikely, indeed, the role which the Philip Morris Foundation (the largest support of this nature) has been playing for four years, particularly in the field of public relations, promotion and distribution (of French and foreign films), seems to be best with problems of less similar to those found within the Government's own schemes. For example, the film selected in 1970 to receive the Foundation's prize (worth FF 250,000 or \$31,250), and then publicity and distribution assistance, was obviously inferior to the runner-up, even though the latter was a production of the rich Gérard Ongpin.<sup>19</sup>

Solutions clearly lie in the co-operation between government and industry, a fact that both sides may have realized last year. As previously mentioned, there have recently been some welcome discussions, some positive actions, and suggestions that the path to salvation, however long and difficult, is negotiable.

1971 began with the open letter in the

18. The moving public would have to pay by with the professional agreement that, between 1970 and 1971, FF 100 (US \$11.50) is to be paid to the cinema and up to FF 400 (US \$43.75) for the entry. The Government funds are to be used for the first 100,000 FF.

19. René Faval's *Le matin* (a remake of *Le matin* and Roger Coggio's *On peut le dire ou pas*, the first two films to receive the Foundation's prize of FF 150,000 (\$18,750), plus publicity and distribution assistance, were of excellent and unquestionable quality.

newspapers, which, as already noted, produced closer bonds between television and cinema. In compensation with that latter, a campaign was launched on cinema's home territory, with film arts directors being recruited to make short films illustrating the plight of the industry and the lack of assistance from the Government. Within a few weeks, these shorts were shown in 2000 cinemas throughout France.

Following this "political engagement", discussions were held between the head of Gaumont, François Sallé, and Michel d'Ornano, then Minister for Culture and Environment, during which earlier plans were reviewed and the need to tie film and television resources was reiterated. The V.A.T. on entry-tickets must be reduced to 7 per cent, environmental assistance in relation to exports must be increased, the number of films permitted as television must be substantially reduced and the television stations must be forced to pay more for film rights.

In early March, d'Ornano announced his plan to help the cinema industry, plans which were to be spread over a two-year period. V.A.T. will be lowered on technical material and equipment (assistance of entry-tickets), the support fund will provide more money for film production, the television system may well be influenced by the creation of a new liaison body between the two industries, and there will be an increased commercial advertising period of 30 months between a film's first release and its television subjection.

However, as typically French fashion, d'Ornano was then removed from the Culture portfolio, an event which may ultimately prove to be a blessing in disguise, for his successor, Jean-Philippe Léoté, has already endorsed himself to cinema professionals by two measures, in particular. At long last, the reduction of V.A.T. to 7 per cent (the Government will have to bear a consequent loss of FF 160 million or \$35 million) and the establishment of a new category of diamond aid to audio-visual creation (the 1979 budget contains the usual meagre sum of FF 3 million or \$1 million).

Even if the new Minister for Culture and Environment were to validate all his predecessor's recommendations, this might query, for instance, whether the provision of additional funds is likely to solve anything, and were he to implement them, it is doubtful whether they alone would suffice. To prevent French cinema from going the way of its counterparts in Germany (total economic decline) and Britain (in most cases only American product in disguised), other remedies will be needed in the next few years.

Some have already been suggested in the course of this article, and consist in the correction of existing deficits: a total rethinking and reorganization of the production, distribution and exhibition sectors, a reduction of the Government's economic assistance, and a more equitable and rational distribution of the "advances" against

However, the 1979 minister, the Canadian, Eric Delaplane, by default (Danner was a more modest minister in the French cabinet as was Maxime Peter a few years ago of FF 17,500 or \$4,000), but the latter was produced and distributed by the much smaller cinema.

Another factor, given the complexities of this article, is that the health of the cinema is not necessarily reflected in the economic measures of its position and, notwithstanding since last October, he has now been replaced by Michel d'Ornano, there is considerable doubt whether this joint committee will be able to fulfil its function of "advocacy". Yet the film arts will have to remain in a position to evaluate in what role in relation to film and television

receipts", an increase in the number of low-budget films being made, without a consequent decline in their national and international appeal.

Other remedies lie in the ever-changing domain of technical progress. For example, immediate investigations must be conducted into means by which television can be directly challenged on its own ground. Jean-Charles Belinfante, head of the Federation Nationale des Cinémas Français and president of Socème (Société Financière de Production, S.F.P.), has noted the eight-pronged suggestion to make it if cinema's whole concept were changed in some form of electronic transmission, enabling film to be simultaneously screened in numerous places throughout the country (or, if preferred, for example, in the videotape progress which the S.F.P. successfully promoted to Auteuil in April 1979), it would be able to draw the huge audience which is already watching its films on television back to the cinema's larger screen.

For conventional fiction-films, such a process would improve the quality of projection (improving audio-visuals, etc.) would allow nationwide first releases and would, in the long run, be cheaper than traditional systems. In general, however, it is elsewhere the unique possibility of two-way visual interaction, thus providing progress of a different and documentary nature. Projects which should be able to comply with the demands of a modern public revealed by recent market research to be increasingly curious of general knowledge and whose quest for information, only partly satisfied by press, radio and television, could be turned to the advantage of the cinema.

No doubt such expensive and revolutionary innovations would be for the future. More pragmatique — and steps that, in my opinion, hold the real key to the problem — need to be taken in the field of creativity.

Firstly, there is now a grave lack of screenwriters, with perhaps only 10 of real talent. To account for that, one has to go back 20 years to the New Wave, during which the director functioned as an all-powerful demigod, allowing his inspiration to replace art, and improvisation to take the place of technique and professionalism. With the last director, the result was an exceptional freshness and vigour.

Naturally, however, severe disadvantages were also felt, perhaps the most unfortunate being that, in the period when the image was over the star, the star was over the plot, the author/screenwriters suddenly found themselves without work. In the subsequent vacuum, it was hardly surprising to find French film struggling alone, weighed down by feeble plots, mediocre constructions, callid situations, backhanded dialogues, arty diversions and general sloppiness — none of which can be replaced by virtuoso

76. As we have already suggested in 207, that so-called developments have been taking place since 1980 — the advent of some special audio-communications provided the cinema with added interest.

77. The main body of U.G.T. (the Federation of the Film) is not part of the break-up of the monolithic R.D.T., but has remained associated with a second group under the heading of the cinema's association, the C.G.T. (Confédération Générale du Travail) on the production of audio-visuals and cinema. It will soon have to come up with some dramatic solutions in regard to the Minister for Culture and Communications and the President of the Republic. Following this article, it is thought that these new organisations will be able to fulfil their function in the period 1981-2 — 1982-3 under the title "from cinema to audio-visuals" (with a 10% increase in the budget for 1981-2).

framework.

The disastrous state of neglect has been duly noted and remedies are under way. The Government has committed its financial aid to writers, screenwriters, (Marguerite Duras, etc.) and to writers (Jean Cocteau) and the Centre National des Lettres has combined with the S.F.P. and the U.G.C. in separate competitive schemes awarding prizes of FF 25,000 (US\$30,000) to each of the winners for the 80 projects so far submitted (but not finalised).

In proposing a solution to the second vital creative problem, we shall accept the view that France does have talented directors, cameramen, technicians and actors, and, at the risk of appearing repetitive, we shall return instead to comments posed earlier in relation to the quality of contemporary films being thrown onto the market, an art that has not received the serious treatment it deserves.

French cinema is suffering from a moral and intellectual crisis, inevitable from the moment it does its mission, which it no longer accepts as a spectacle, when it seems success and profit, when it makes films for profit, for critics, festivals, awards, friends and fellow-directors — i.e. for everyone except viewers in whom it should rightfully be addressed, when, instead of satisfying the flagships, a theocracy with contempt, ignites their writers, and plots against them, and when it replaces pleasure, entertainment, enjoyment by the desire to dominate, dominate, dominate, dominate, dominate, or dominate.

This divisive attitude is not, unfortunately, restricted to the small proportion of revolutionary and avant-garde films, for artistic production is equally guilty. To French directors, popular has become an epithet of abuse, popular means commercial and also art — i.e. the opposite of artistic and effective. Such sophisms are strangling French cinema.

Agnes Laro Vianon, appearing on Channel TPF in May 1978, was Ruthless in his condemnation of the cinema as dying of nihilism and sterility. To be successful is to be commercial, and to be commercial is apparently shameful. By dint of entitling the cinema "disease", the critics have been killed.

The critics, who lose interest in a film as soon as it is a success, needly help to entice this artificial gap between commercialism (despicable) and art (commendable), choosing to ignore the fact that it is dictated by the whole history of cinema. The majority of great films have been the result of a thinking between censor, critic and the public.

The French cinema continues to make ridiculous judgments on Italian society, but it does so with the support, understanding, laugher and enjoyment of the audience. The same attitude prevails among the best American directors. France must be the only country in the world where artistic and patriotic are considered contradictory. The chief culprits of this shared "conspiracy" — attacked in an uncertain tovres by the Malice of report — are the flagships.

Indeed, it is little exaggeration to suggest that, if the supply of paying customers is not to dry up completely, all parts concerned with cinema, as an art and as an industry, will have to work together to establish the ingredients for a living, force, popular and quality cinema, a concern which will unify the discuss of aesthetics and communication. \*

The author wishes to express his gratitude to Agnes Bille for her assistance in the collection of material for this article.

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No doubt the states and territories will amend their censorship legislation, if necessary, to ensure that that kind of exhibition is covered.

## The Meaning of Theatrical Exhibition

The type of exhibition of a film that is regulated under the film censorship legislation differs slightly in the different states and territories.

The question arises whether an unenclosed (non-enclosed) film may lawfully be shown to audiences outside public cinemas — e.g. in a private club, at a movie kiosk, or by video equipment installed within one building. We will not attempt to answer that question, but draw attention to the relevant wording in the legislation.

In the terminology, what is regulated is "the exhibition of a film to persons on payment of a charge or on presentation of a ticket or other token". In Victoria and Tasmania, what is regulated is exhibiting a film in a theatre which is defined as "any house room, building, gallery or place where any film is exhibited to which admission may be procured by payment of money or by ticket or by any other means, ticket or considerations".

In Western Australia and Queensland, what is regulated is exhibition in any "picture theatre", which is defined in the same way as "theatre" in Victoria and Tasmania except that:

- (a) The definition applies only what picture theatre "includes", i.e. it does not purport to state an complete meaning.
- (b) In Queensland, in 1973, "visual" was added to the list of places that might constitute a picture theatre.
- (c) The expression "other means, taken or consideration" is qualified by the addition "in the place, here, or area of exhibition".
- (d) The definition concludes with the additional words "or where there is a subscription, collection, or donation received".

The New South Wales wording is different. What is regulated there is exhibition in "a theatre or public hall".

That means "theatre" construed or used for the representation therein of any entertainment of the stage and includes any building and premises used in connection therewith.

Public hall means "room or building of a permanent character where public entertainments or public meetings are held, and includes any building and premises used in connection therewith".

Public entertainment means "entertainment to which admission may ordinarily be procured by members of the public, upon payment of money or other consideration, or by a ticket, program or other device purchased for money or other consideration".

The New South Wales legislation also appears to be much narrower in its application to buildings than the legislation in Victoria, Tasmania, Queensland and Western Australia. On the other hand, it is not confined to entertainment for which some payment is made.

The similar wording is in the South Australian Act, which regulates exhibition on a theatre, and defines theatre as "any place whether enclosed, partly enclosed, or

unenclosed in which a film is exhibited whether admission thereto is open to members of the public or restricted to persons who are members of a club or who possess any other qualification or characteristic and whether admission is or is not procured by the payment of money or on any other condition".

## Examined Films

The Queensland and Western Australian Acts exempt from the restrictions on exhibition of unenclosed film certain occasions, namely, "any film portraying solely pictures of a topical event which has happened in Australia while being exhibited in a picture theatre at any place not later than in Queensland 'there' in Western Australia" (i.e. 1 day after the happening of such event).

These cases also exempt "any film, other than a trailer film, used solely for advertising purposes, unless the Censor has directed that such film be submitted to him for approval".

Apart from these statutory exemptions, all the state acts provide for particular films, or classes of films, to be exempted from the censorship requirements by some specified administrative action or regulation — e.g. 20 clauses by the state governor, or direction by the Censor.

These exemption powers have been used mainly to allow unenclosed films to be shown at film fairs/

## The Films Board of Review in Queensland

In May 1974, Queensland set up a statutory Film Board of Review, with power to prohibit the distribution in Queensland of a film regarded as objectionable, notwithstanding its acceptance and classification by the Federal Film Board.

The Board consists of five members appointed by the State Governor in Council, and as functions include the examination and review of films generally, and any particular film referred to it by the Minister, with the object of prohibiting the distribution in the state of "objectionable" films. There is provision for appeal by an aggrieved person to the State Supreme Court.

In deciding whether a film is objectionable, the Board is required by section 16 of the Film Review Act to have regard to:

- (a) the nature of the film generally and in particular whether it
- (b) unduly emphasises scenes of sex, horror, terror, crime, cruelty or violence;
- (c) is blasphemous, indecent, obscene or likely to be injurious to morality;
- (d) unlikely to encourage depravity, public disorder or the commission of any indecent offence; or
- (e) generally outrages public opinion;
- (f) the persons, classes of persons and age groups to or amongst whom the film is intended or is likely to be exhibited;
- (g) the tendency of the film to deprive or corrupt the persons, classes of persons or age groups or any of them referred to in subparagraph (b), notwithstanding that other persons, or classes of persons or persons in other age groups may not be similarly affected thereby;
- (h) the circumstances in which the film is exhibited or is intended to be exhibited in

the state;

(i) the scientific or artistic merit or importance of the film, to the intent that a film shall not be determined an objectionable film unless having regard to the matters specified in this section and all other relevant considerations, the Board is of the opinion that the exhibition of the film in the state would have an regional or machiavellian tendency or effect".

Subject to section 18, section 9 provides that the Board may determine a film to be objectionable if, in the Board's opinion, it consists substantially of pictures:

- (a) that are of an indecent nature or suggest indecency;
- (b) that portray, describe or suggest acts or situations of a violent, horrifying, criminal or immoral nature."

The Act introduces criteria much wider than any previous film censorship legislation in Australia — e.g. the notion of "presently outraging public opinion" — "having an immoral or machiavellian tendency or effect", and morally "objectionable acts or immoral nature".

Up to December 1979, the Board's services resulted in more than 100 films, which the Federal authority had passed as "R" and one classified "M" (Pretty Baby), being banned from release in Queensland.

## Other State Powers to Prohibit or Classify Films

In Queensland, the Censorship of Films Act has always provided for an appeal to the Minister (the State Minister of Culture, Parks and Recreation), by writing addressed by a decision of the Censor. This procedure, which is in addition to the normal avenue of appeal from the Film Censorship Board, could be used to prohibit a film in Queensland.

The passing of the Film Review Act has, however, provided a simpler way for the Queensland authorities to override the Federal board's classification of a film in a case where they regard the film as objectionable.

The South Australian legislation empowers the Minister (the State Premier) to classify a film for the State, and — by delegation published in the State Gazette — to substitute the Minister's classification for any classification of the film under a corresponding law recognized under the legislation. The Act requires the Minister, in exercising these powers, to "have regard to standards of morality, decency and propriety that are generally accepted by reasonable adult persons in the State".

This happened in 1977 with Michael Thornhill's *F.J. Holdka*, which although on appeal classified "M" by the Federal authority was still classified "R" by the Minister in South Australia.

As a result of complaints about the showing of "R" certificates films in drive-ins with screens visible from outside, South Australia amended its legislation in 1973 to give ministerial power to prohibit screenings on such installations.

In 1976, Western Australia amended its legislation to give the Minister (the Chief Secretary) power to invalidate a classification given to a film by the Film Censoring Board, and either to substitute his own classification or to leave the film unclassified (as which can also be appealed to having been rejected by the Censor). Up to December 1979, this power has not been exercised.



**Resources Guide**

Continued from P. 389

**Main addresses of distributors**

Australian Council for Children's Film and Television

Mr. Maurice McDonald

C/- State Film Council

1 Merton St

East Melbourne, Vic., 3002

Australian Film Television School

PO Box 380

North Ryde, NSW 2113

Australian Film Hire

49 Bourke St

Sydney, NSW 2000

Also: Victoria, Queensland, South

Australia, and Western Australia

British Film

40 Marcus Clark St,

Canberra, ACT 2601

Canberra High Commission

Commonwealth Ave

Fremantle, ACT 2900

Cine Asia Pty. Ltd.

163 Adderley St

West Melbourne, Vic., 3003

Consulate General of Israel

17 Duntroon St,

Woolstonecraft, NSW 2011

Drama Institute

34 Bourke St

Red Hill, ACT 2600

Educational Media Australia

137 Clarence St.

South Melbourne, Vic., 3205

Embassy of the Federal Republic of

Germany

Empire Cinema  
Bairnsdale, ACT, 2600  
Treasurer of the Union of Screen Services  
Baptist Union

71 Collins Ave.,

Cairns, ACT, 2600

Folens (Denton) Ltd

17 Lonsdale Ave.,

Perth, WA, 6002

Fremantle Institute

4 Duran Ave.

Glenelg, ACT, 2600

Globe Picture Pro. Ltd

1 Pakenham Lane

Westgate, NSW, 2105

The Chancery Institute of Visual

Performing Arts

National Film Library, Canberra

Jensen Vintage Film Distributors

607 Bourke St.

Brisbane, NSW, 2000

Metan Media Institute

Film Institute Free

National Film Library, Canberra

Pelicula Giro

201 Lygon St

Carlton, Vic., 3052

Quodlibet Films

405 Swan St.

Sydney, NSW, 2000

Roxon Films

131 Bourke St.

Canberra, ACT, 2601

Screenplay Films

21 Thompson Place,

Toorak, Vic., 3122

Sheld Company of Australia Ltd

140 Phillip St

Sydney, NSW, 2000

Also Vision in Queensland, South

Australia and Western Australia

Swansea Institute  
Tunstall St.,

Tweed Heads, ACT, 2600

State Film Council

Contact ACOPIS catalogue for add. info.

Tweed &amp; Coomera Fox Film Corporation

Hornibrook, Regis Cinema Centre

George St.

Sydney, NSW, 2000

Also Vision in South Australia, Western &amp;

Northern Territories, Queensland

United Artists

101 King St.

Sydney, NSW, 2000

A useful catalogue

A current and updated catalogue for

Main Film available in Australia can now

be published. This is the 10th edition of the Australian Council of Film Societies (ACOF) *Film Catalogue*. The new catalogues lists more than 1000 titles and has the categories of drama, documentary, country of origin, and so on. There are more than 1000 references from the previous edition and a similar number of added titles. Researchers have checked credits, titles, language spoken and duration of each film, resulting in almost 1000 new entries.

The ACOF catalogue is available from us at \$10. John Tait, no. 36 Creative Arts, Park Gardens, Vic., 3114. The price of \$10.75 includes postage and makes the two supplements to the catalogue will appear in late 1979 and mid 1980. I would like to thank Mr. and Mrs. Bowes for their invaluable assistance in preparing this resource guide. \*

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directly onto the film, and this seemed important for us to work through at the time.

Corinne: One thing should be said about *Harry Huston* immediately it is in your defence of editing. By the time we came to the end of that period we arrived right away from editing. Having done so much there was almost nothing more to do.

In *Harry Huston*, most of the film has tiny snippets of pure color, two or three frames which mediate the images that follow. It's such an incredible effort to mediate the color of images by these subliminal two and three frame images of pure color.

One of the shots we were very interested in at the time we made *Boabdil* was single frame animation. A lot of our work, like 40/60 frames, was single frame animation. A lot of our work, like 40/60 frames, was single frame animation. At the time we were superimposing on what, whether it was light or dark, the color of shot, or movement. You might have a very dark ground that was hardly noticeable in the superimposition, but it was there. All these things were though about very carefully — the continuation of movements and the color of them — so that it wasn't random.

We have done other superimposed work that was random. There is a lot of random superimposition in *Harry Huston*. Arthur: I think we were inspired by the structure in music. Sometimes the two superimpositions ate like a dust. There

is one superimposition which is slow and flowing, and forms a kind of background line, while there is another which is granular, the rhythm in the foreground. Then we added music to the track which brought in a third element.

In retrospect, I see the film as a kind of musical composition, for music and images.

How do you relate your work to avant-garde filmmaking overseas and in Australia?

Corinne: I want to say very clearly, I don't want to be looking over my shoulder at what's going on in New York and saying, "Do we fit? Are we in the main stream?" We want to do what we want to do, and I think that idea when everyone is worried about whether they are out in front.

But like it or not, whatever you do fits in some place...

Corinne: I am not worried about that.

Nevertheless, there is that place, and you fit into it...

Arthur: And people will come to the film with that context in mind.

Continued on P. 433

**Arthur and Corinne Cantrell**

Continued from P. 383

"Harry Huston" has a very clear documentary impulse, but at the same time it is very entwined with its own filmic processes...

Arthur: We were obviously and intelligently involved with the process of the film. Documentary aspects which occur early as we reappear later in the film, in a totally reworked version. The film is very much a hands-on film, and has a hands-on material feel about it. We disagreed with a laboratory printer and even a camera towards the end, and had printed lengths of film one frame at a time in the darkroom.

Corinne: Thereby obtaining a purity of color we would never have achieved just by filming. When you use pure light directly onto the filmstock, you get a quality and a purity of color you don't get when light passes through the camera. And that's one of the very interesting things about the hand-printing in *Harry Huston*.

Arthur: We thought of pure color in terms of light vibrancy, or wavelength unattenuated with by optical systems as far as possible. The light was striking

**Michael Page**

Cinemas from P. 249

Perhaps a writer-producer-director can at times become a little too close to the film — very attached to certain images in the film, because he/she has not only written them, but also directed them. Who is your house-husband in a situation like this?

As far as I am concerned, as this film there were three key people working: a writer, a producer and a director. Oddly enough they had the same name.

I looked at the script I was going to direct either as a director or as a producer — whatever category I fall into. I can work on multiple levels. Me that because I don't have any money about the script. If I get into a situation, as a director, where someone tells me it won't work, I say, "Talk to me, show me. Let me think about this. You are right. Let's do it that way." That was evidenced all through the production of *This*.

As a producer, I am not dogmatic. When I come in, cutting the film, David Seaves, the editor, participated as an editor, ego producer. I didn't tell them and tell him as a producer, what to do. It was a creative team. But as producer the final decision had to be made by me.

**What are your plans for marketing "This" overseas?**

We will be taking it to Cannes, we have been asked to send a print to France to be considered for the Cannes's Foreign. As well, a number of people in the USA, involved in the theatres and television areas, are seriously wanting it and I have had offers from several European sources. It's already been pre-sold in Germany to Buona Film. I have also had an offer from Norway to Scandinavia.

Are you marketing it yourself, or in conjunction with the NSW Film Corporation?

No, not with the NSW Film Corporation. I am marketing it in certain non-exclusive areas in conjunction with Jeanneine Sowell. In fact only yesterday we had an offer to distribute it in Britain.

Will you release simultaneously in Sydney and Melbourne, or treat them separately?

The original idea for *This* was to bring it out in Sydney and Melbourne first and other states later. We put *The Mango Tree* into Sydney and Melbourne simultaneously, and then into Brisbane. But that was only at my insistence.



See Michael Page (left) and Mary Warner with his sister Geraldine (Dionne Kennedy) in a scene from *This*.

to get it out before Christmas.

I am in two minds about it now though if you are only going to put out eight prints in all, why not take advantage of all the media possibilities. If, say, Colleen McCullough was out here to help promote the film, she would seek up press all around Australia. So, if the film is showing in all the capital cities and several other centres you can capitalise on the publicity. But if you release it in the city you run the danger of the film being forgotten between releases.

Australia is such a small country that you should be able to take advantage of word of mouth and related publicity.

One option which is often raised by distributors is that you can't be at two premieres at the same time. This is true, but it is possible to stagger the releases and open in all cities within a week.

**THE MANGO TREE**

Has "The Mango Tree" been a financial success?

Not to date. As of May last year — having opened in December, 1977 — it had grossed \$355,730. That didn't count any of the country areas it had been in progressively through the year. Although there is now great reluctance to show box-office flops in cinemas, I would estimate that *The Mango Tree* has done well over \$900,000 as far as I can calculate.

We have paid off our expenses, averages, and various other costs, and are now returning money to our investors.

Although "The Mango Tree" met with only limited success during its city release, it seems to have greater legs in subsequent releases?

You are right. We have always felt that it had legs. You know, people can get convinced by the publicity for an Australian film. They read a few reviews and often get

put off. Then when it comes around a second time they see it. They may do so because it is an Australian film, or they want to see Geraldine, Fitzgerald, or Robert Helpmann in it because my name is associated with it.

In one suburban cinema in Melbourne, *The Mango Tree* was defeated with Ross Daget, and did fantastic business. I think it was because two Australian films were on, both of them reasonable to look at, and with recognisable people in them, including Gerard Kennedy, Gai Mercier and Christopher (Pat) Page. People were probably saying, "Gee, I didn't see either of those. I'll go along and see them." For the price of \$3.90 they saw two features. I think we should think of releasing a lot of our Australian films.

The success of "The Mango Tree" and "Ree-Dee" in this instance may also prove that people aren't mobile in some suburbs, as is often thought.

I agree, because if you live in Parramatta and there is a film showing in town, by the time you come in, pay for your bus tickets, park, maybe have a couple of drinks, you are down \$20 at least. But if it's showing in your local cinema, without all that advertising garbage that goes on with it, but is based with another film, you haven't a care, you can go there at 7pm and be out by 10.30 p.m. or 11 p.m.

How has "The Mango Tree" fared overseas?

To date, overseas sales have been minimal. We have made a deal with Cinema in Belgium and been offered a deal for South Africa, which we are investigating. We have also been offered a deal for France and French Canada.

Initially, we had an encouraging response from a number of people, including Avco-Embassy and Warner Cable in the USA, but nothing came of it.

I feel that although *The Mango Tree* had considerable merit, our

primary consideration had been to make a film for the Australian market. I should consider which and I would give it to an Australian distributor in 105 minutes. They are looking for that length of program. I know only too well, however, that I can't sell a film for television in the USA that goes over 90 minutes.

I decided we needed to re-cut *The Mango Tree* for the USA, because there were certain things in the film from my point of view, as a producer and as a writer, and probably from Kaye Gibbons's point of view as director. We didn't get the ultimate out of the film at the time we were editing it. It was flawed. It didn't have the momentum or the definition it should have had.

In the USA, I showed it to Geraldine Fitzgerald and others, and asked them to look which part of the film they thought wouldn't hold the attention of American audiences. Based on their comments a videotape of the film was then advised by the best New York tape editor.

Back in Australia my distributor, Bob Cooper, Christopher (Pat) and I started a re-cut of the film. The new version will be around 95 minutes and is a 100 per cent improvement on the original. We have already set the dates for the re-cut, and I should have a print ready for Cannes this year.

I would like to make two versions of *This*. I don't have the time at the moment, but I am going to strike the first version and if anyone likes it, then I will do a revised version cutting it down to 95 minutes.

What changes have you made in the American version of "The Mango Tree"?

It's a much closer, tighter and a more dramatic story about the grandmother and the boy.

We had a problem with that story to start with. It's episodic and I found that at the end our tempo was getting slightly erratic. So we put back a number of tiny little things that gave warmth to the scenes.

Is it surprising for Australian producers, such as yourself, to go directly to television in the USA, to get a large overnight sale, rather than take chances on a theatrical release?

There are two sides to that. I believe, first, films like ours are made primarily to go into the cinema. If you want to release an overseas, your film should be released for that medium.

A television sale is very temporary with the pieces that are being offered by network television in the USA. But I think we need to do a much pricier specialty for that market. \*

**Film and Television Industry**

Continued from P. 255

**1. Educational production facilities**

The sector of the sub-industry provides facilities which service educational needs in each state. Information gained by telephoning various organisations in early 1978 gives a guide to trends in employment in educational organisations.

Organisation	Total employment	Production staff
New South Wales Television Production Centres	68	18
Victoria Victorian Audio-Visual Education Centre	125	34
Queensland Commercial Film Centres	48	40
South Australia Department of Further Education Education Technology Centres	70	20
NSW Commercial Film Centres	4	—
Kalgoorlie Multi-Media Centres	68	31
Western Australia Western Australian Audio- Visual Education Centre	79	21
Education Capital Teleplex Curriculum Development Centres/Centres	40	35
<b>TOTAL</b>	<b>488</b>	<b>179</b>

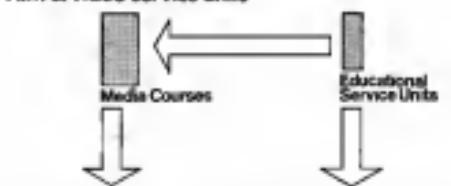
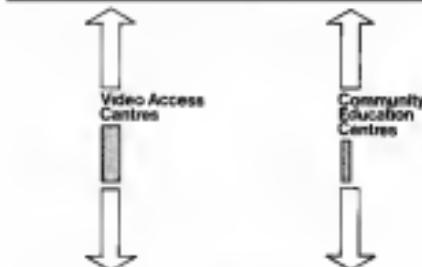
**2. Media education**

There is no complete list of media courses in tertiary institutions and their estimated staff. The only available statistics are:

- A list of 136 institutions providing an excess of 500 media courses was compiled by the Department of Education. This does not include institutions with film and television units which only service the teaching staff (i.e., do not conduct courses).
- The Directory of Media Education Courses and Faculties in Australian Colleges of Advanced Education, compiled by the Department of Education, Practices and Extension, Darling Dewes Institute of Advanced Education. This has been compiled from returned questionnaires only, and there will, therefore, be some omissions. The Directory lists 24 institutions, providing 414 courses and units.

There are three types of employment in tertiary educational institutions which could be appropriate for people with film and television production and operational expertise:

- Teaching positions. These usually require tertiary qualification.
- Production and technical positions. It depends on the policy of the institution whether teaching qualifications are required for positions concerned with actual production of film, videotapes and learning kits for social and educational purposes. Many educational institutions will accept production and technical experience in lieu of teaching qualifications.
- Support staff. Includes people with production support skills, such as

**Chart C****Film & video service units****Students in Educational Institutions****Community Groups****KEY**

■ Estimated jobs      → Direction of service

photography, graphic art and audio visual experience.

It has been calculated that there are about 150 positions concerned with media courses in Australia which would require practical film and television experience.

**3. Video access and community education**

This sector has two clearly definable networks: Video Access Centres, and Community Education Centres.

Employment tends to fluctuate dramatically in each of these networks because it is on a production/project basis. It is, therefore, set

possible to give employment figures. However, the number of video access centres outlined in the table below was established by a telephone survey.

**SUMMARY**

From these very tentative figures it would seem that there are about 7000 people employed in program-making and engineering jobs in the Australian film and television industry, and about 800 employed in jobs relating to film and television production in educational and community organisations. \*

State	Video Access centres	Community Education centres
New South Wales	1076	1977
Victoria	5	14
Queensland	21	8
South Australia	1	8
Western Australia	1	8
Tasmania	—	1
Other Territories	—	1
<b>TOTAL</b>	<b>12</b>	<b>39</b>

**Arthur and Corinne Cantrell**

Continued from P. 416

**Your work represents important artistic problems about filmmaking. Questions of representation, realism, filmic processes, and meanings have been at the centre of debates in the past 15 years, so please and do tell. Like it or not, you have a position within that ...**

**Corinne** I am very wary of any work that sprouts self-consciously from that sort of a position.

**What are you wary of?**

**Corinne** That it won't have any true value. I feel we just pursue the things that interest us at a given time.

**Arthur** I don't think we have thought out where we fit in relation to what is being done elsewhere. Maybe actually we do not want to get terribly involved in threading out the standard, or abnormalities, for fear of unconsciously adopting some of their approaches or styles.

We have a common affinity in terms of putting our work shown and recognized, and we publish a magazine which is about these people's films. Apart from liking and respecting their work, we really haven't thought out our relationship to them. \*

**FILMOGRAPHY**

1980	11 & 16 mm amateur
1981	16 mm amateur
1982	16 mm amateur
1984	A group of 4 short films 16 mm & amateur 16 mm

1984 *Amateur Film Festival* - 6 minutes color

1985 *Robert Klippert* - Sculpture

1985 *Robert Klippert* - 16 mm

1985 *Robert Klippert - Drawings* - 16 mm

1985 *The Implied Image* color 23 minutes

1986 16 mm

1986 *Adventure* - 16 mm

1986 *Leisure* 2 minutes, 16 mm

1986 *Head: Gaudier-Brzeska*, 16

1986 *minutes* 16 mm

1986 *Red Stone Bridge*, 6 minutes, 16 mm

1986 *Gaudier-Brzeska* - Drawings, 17 minutes, 16 mm

1987 *Moving Station* 28 minutes

1987 *Imaginary* 4 minutes, 16 mm

1987 *Reckless as the Axis* 16 mm

1987 *Landscapes* 16 mm

1987 *Red & Green* 16 mm

1987 *House Movie* - 6 days in the Bush 4 minutes 16 mm

1987 *Elk* 2.3 minutes color

1987 *White-Orange-Green*, 4

minutes color

1987 *Imaginary* 4 minutes color

1987 *Frontiers Are Eye Open* 16 mm

1987 *Elk* 3 minutes 16 mm

1987 *Elk* 2.3 minutes color

1987 *Landscapes* 16 mm

1987 *Elk* 2.3 minutes color

1987 *House Movie* 6 days in the

1987 *Bush* 4 minutes 16 mm

1987 *Elk* 2.3 minutes color

1987 *Landscapes* 16 mm

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